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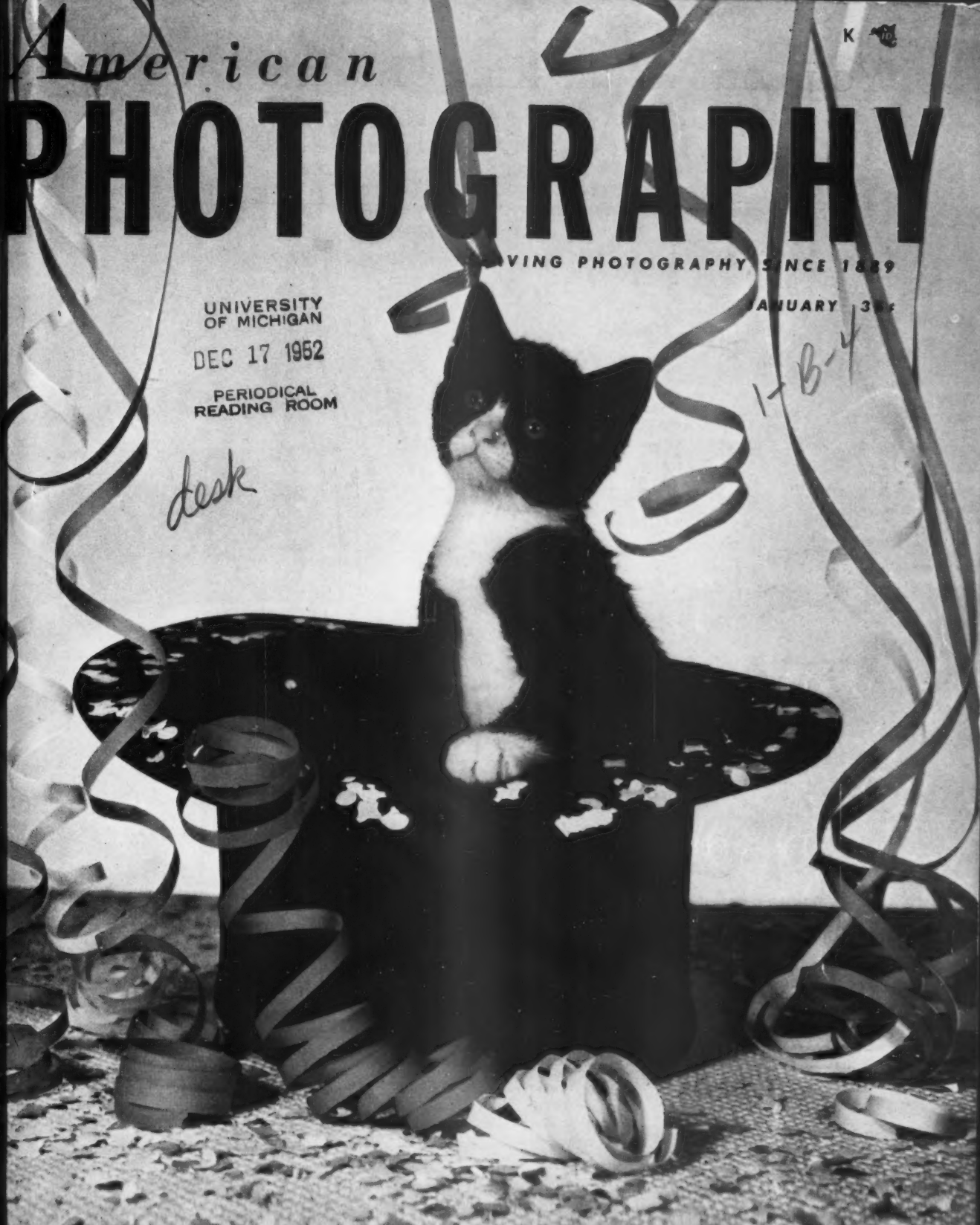
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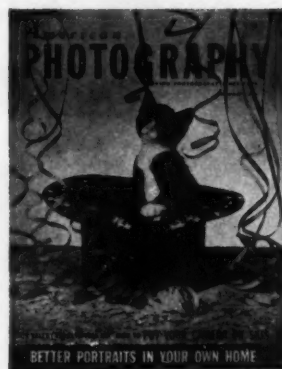
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## OUR JANUARY COVER

This bewildered beastie in top hat (and tail?) was snapped by Walter Chandoha, expert animal photographer (among other things) from Long Island. If you're a feline fancier, be sure to look for Chandoha's brand new book, *All About Cats*.



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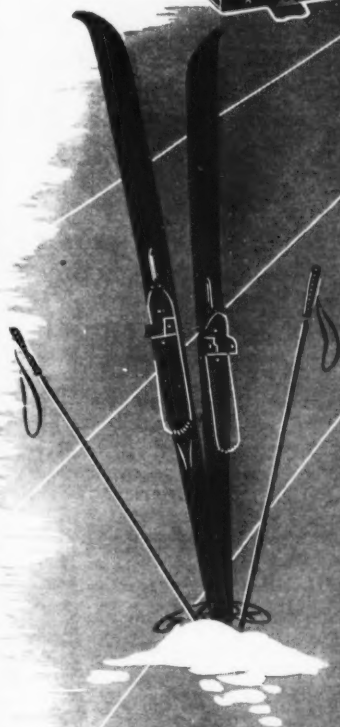
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# OUR LOST HISTORY

**I**N THIS AGE OF TRAILERS and small apartments, the attic seems to have gone out of style. In my own youth it functioned as a general catch-all, at least in New England where there was a definite aversion to throwing out anything that had any conceivable future use.

But generations come and go and many of the old houses have been sold to other families and the attics cleared out, the contents sold or burned. How much history has been destroyed in this manner?

These pictures and records, of no possible monetary value, constitute the very basis of all history. Not necessarily photographic history, although many items have a value there, but of local history and of social history. How many thousands of daguerreotypes, for example, were thrown away by antique dealers during the silly craze for collecting the beautiful little gutta-percha cases in which they were preserved? How many thousands of the stereo cards which regaled the owners of the Holmes viewer have been carelessly tossed in some incinerator by a family anxious to complete packing?

And the albums and the cartes de visites? Enough, probably, to considerably expand the knowledge of and feeling for local history; perhaps of wider phases, also.

Of course, individuals and families cannot become custodians of private museums, particularly in these days of rising rents. But most state historical societies are willing and anxious to winnow through the dusty collection in the hope of coming upon the irreplaceable. Those of you who are still living outside the crowded cities where there is a collection of material from previous generations should give the succeeding ones this much of a chance.

**E**ven those without attics have a chance to contribute to the materials of the historian. Your own "record photos" will increase in general interest through the years. The life and appearance of your town or your neighborhood, its gradual changes from year to year, form an indirect indication of the whole society of which it is a part.

Such a contribution requires no extraordinary ability on the part of the photographer. If he can make a sharp, clean print, the errors of picture-design can be forgiven him. Such a 5x7 or 8x10 will usually be gladly received by a local museum or state historical society. Its value will be trebled if it is carefully fixed and washed for long life and if the details of its location, exact date and the name of the maker are written on the back.

There are now several camera clubs around the country which are encouraging their members to undertake this sort of activity. This is a real community service and one which will be appreciated more and more by coming generations.

The attic and the contemporary camera can collaborate in aiding both present and future historians.

*George B. Wright*

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## Notes From A Laboratory

By Herbert C. McKay

### WHAT'S WRONG WITH STEREO?

Well, of course, we should like to answer, "Nothing," but that would not be true. Stereo is not perfect; man has not yet made anything which is perfect. But the troubles with stereo are far more stereoscopic than photographic. And just what does that mean?

Stereo is a complete system. There is no such thing as a photograph which possesses inherent depth. There is no stereo until the picture is viewed by an individual possessing more or less normal stereo vision. Stereoscopic vision is a faculty of man (and probably some of the higher animals) and cannot exist aside from the living organism. So when we say that most of the faults are stereoscopic we mean that cameras, lenses, projectors, films and all physical accessories have been brought to a satisfactory degree of perfection, if perfection can possess degrees. But the faults are largely those which originate in the physical, physiological or psychological reactions of the spectator. And because these reactions vary among individuals a complete solution is impossible, and that which is satisfactory for one would not satisfy another.

We know perfectly well that any such discussion is destined to be dry reading, but on the other hand it is essential that the stereographer know these things if he expects to obtain satisfactory results from his stereo.

For example there are a lot of amateurs who say they will wait for "further perfection of the process." For some reason they resist the idea that as far as the process is concerned, it is perfectly satisfactory right now but that the error lies with (a) their faulty technique and (b) their faulty visual reactions.

That last is bad! As one reader wrote, his audiences are not interested in technical explanations, they want to see the picture realistically. Well, of course, we all want that. Yet I wonder if these same friends would get into an automobile and insist that it run without turning on the switch! Explanation or no explanation, no one can ever see a stereo picture to the best possible advantage unless he looks at it under the correct conditions.

And as a matter of fact it isn't even necessary to limit this to stereo; the same thing is true of any photograph, believe it or not.

The only trouble is that the flat photograph is such an artificial thing anyway that our vision does not respond to tremendous errors of reproduction. In stereo we are approaching so near to real life that our eyes do pick up distortions which are only a minute percentage of the same errors seen by the hundred in every photograph published.

But you do not want to be told that the error you see simply does not exist. What you want is to know how to introduce another error which will bring the scene, not into fully realistic reproduction, but to that appearance which you personally associate with the original. You want it to "look like" the original. That is understandable and would be commendable if it were not for one thing. The compensating error which gives the picture a realistic appearance will be over-compensation for some people and under-compensation for others. So there is only one thing for us to do: to get into the heart of the matter and find a solution which we, as individuals can manipulate for ourselves.

### A+C

Suppose we start with the functional error of accommodation and convergence. First of all let's get rid of that word "accommodation," and substitute the more familiar "focus" which means exactly the same thing. Convergence, of course, we know about. It is the inward turning of the eyeballs to center them upon a nearby subject.

If you look at an object three feet away the eyes focus upon it individually and the two eyes converge to center upon it. For this distance the degree of focus and convergence is always just the same. And for any focus distance mentioned there is a specific degree of focus and convergence. Of course, then, the muscles which control convergence and those which control focus always work together in just the same way. What happens?

Lay your fingers flat on a table. Raise the first one. Easy, isn't it? Now the second. Easy again. Now the third... whoa there! What's wrong? It won't come up? Well, if you are a pianist it will move as easily as the others, but for most of us that

third finger works so constantly in unison with the others that it lacks *separate* control. You can very easily "teach" that finger to respond immediately with a little practice; every pianist and many other musicians have to do it. And certainly it doesn't injure their hands. In fact, if you know someone who can control each finger individually do you not admire his finger control more than the person whose third finger is not capable of individual motion? The first has a skill which is not too common, and one which makes his hands more flexible and more useful than they would be without it.

We have two sets of muscles, one within the eye, which controls focus, one outside the eye which controls convergence. Like the third finger they are bound together by habit. Like the third finger each set can be easily taught to function separately, and when this is done a new skill has been acquired, one which makes vision more flexible and more useful than it was before.

There are those who assert that if these two functions had been meant to be separate they naturally would be so and that to interfere is to injure vision. If that reasoning were true we should have to accept the dicta of many physicians who refuse to treat diseases because they are "divine punishment visited upon sinning men." Well, if you care for that kind of science you are welcome to it! The same reasoning would eliminate much of our instrumental music because it would be injurious to train that third finger to do its proper work. However, every competent ophthalmologist and authority in physical optics with whose opinion I am familiar, agrees that if anything the separation of the two functions is a visual advantage!

Therefore in stereo we have two conditions: that of normal, real life in which A+C are interacting or (AC), and that of viewing a stereo reproduction which invariably involves a separate functioning of A+C or A) (C). *It is impossible to view any kind of stereoreproduction without separating focus and convergence.*

In a stereoscope the lenses are ideally set at infinity, but they are always set at the same point and whatever that point is, it means a fixed degree of focus. Yet convergence changes with every shift of vision from object to object.

In projected stereo the screen surface is the point of focus, and convergence varies constantly.

In the integrated (grid or lenticular) form the surface of the print is the focal point and convergence changes constantly. The same is true of the Vectograph.

Because the two component images used in stereo reproduction lie in a plane, the point of focus is fixed while convergence must vary constantly or there is no stereo sensation!

This is why some people first using a  
(Continued on page 8)



# How would you BUILD A CAMERA...?



Probably many a photographer, trying a difficult shot, has thought: "Now if I were building a camera, there's one thing I would do..." And some of the ideas born of such musings have eventually found their way into camera design. Take the HASSELBLAD, for example. Precision-crafted in Sweden, it offers built-in refinements that will bring a new range, a new sureness, to your picture taking. Interchangeable film magazines, interchangeable lenses, automatic controls, speeds to  $1/1600$  second, built-in flash — these are but a few of its features... the kind of features you would build into your ideal camera.

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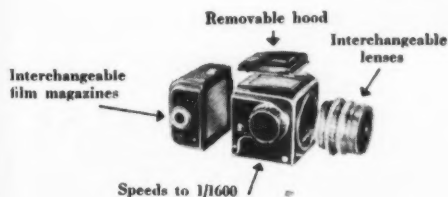
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stereoscope see either a blurred picture or two separate pictures. A+C refuse to separate, but the separation soon comes and the trouble disappears.

This is the sole significant abnormality involved in stereo reproduction—and the change from (AC) to A(C) simply means the acquisition of a new and desirable skill. Yet the incomplete separation of the two is the factor responsible for most of the complaints against projected stereo!

### Conscious Vision and the Police System

The eye is a mechanical device. Upon the retina are formed images of every object before the eyes. If we were con-

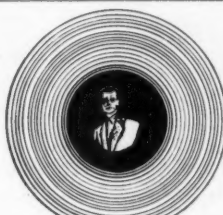
sciously aware of all of them sanity would be threatened by the confusion. Therefore we have a mental police system of which we are unaware, but which rejects those images of no importance and selects those of interest. Did you ever pass a friend upon the street without seeing him? Your eyes saw him all right, but the brain did not. Never forget that vision lies not so much in the eyes as in the brain. Sever the optic nerve and blindness results even though the eyes are perfect. Vision occurs in a dark chamber enclosed within the impenetrable bony wall of the skull. If the receiving center is injured you may see things which do not really exist—or you may see only distorted pictures of real objects. This factor is of vital importance in

stereo. Then too, we see largely by memory. We recognize a familiar face which speeds past us on the road, but we cannot describe a stranger who may be riding in the same car.

But stereo is artificial. We know it is a picture and hence our inquisitive vision is aroused and we examine the picture carefully as we would some strange object. The police system is pushed aside. As a result of this we become visually far more aware, and those things which we see every day in real life and dismiss as "normal" are closely examined and assume a degree of importance not experienced in real life until we extend the same awareness to real life, as do artists, for example.

Hence when we see stereogram under

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ortho conditions we see a "picture" which should be flat but which has precisely normal depth. The contrast plus the added awareness produces a *wholly subjective impression of exaggeration*; and because in real life as in stereo pictures depth drops off rapidly with distance we are aware of this exaggeration to a greater degree when the object is close up.

*Most of the exaggeration of relief in the closeup is a result of your own visual apparatus operating more efficiently than it does as a normal part of everyday life.* So you who are waiting for further perfection of stereo equipment are really waiting for someone to invent a device which will alter your own visual response.

Surely it can be done and be done easily. All you have to do is to reduce parallax. Use longer focus lenses or use a narrower separation of the lenses. Of course, the result will not be normal but you may be able to find a degree of depth suppression which exactly matches your own normal loss of visual acuity in direct vision. The trouble is that you will quickly lose your awareness with stereo experience, and the more you see it the less the exaggeration—and then your suppressed pictures will be flat. And too, your suppression will not be that of others so your compensation will be too much for some, too little for others.

### Stereo Training

Many amateurs complain that they cannot be bothered to do any "learning." They insist upon a system which will respond to their idiosyncrasies as well as to stereo law.

I can well imagine one who goes out for tennis and refuses to practice, but who insists upon entering a tournament the first time he grasps a racquet. Silly, isn't it? But not a whit more so than those who insist upon enjoying stereo without giving anything to it.

Anybody can stand in a court and bat balls back and forth over the net. But play against a skilled opponent demands acquired skill. Anyone can enjoy the mine run of stereo pictures, but those who derive real pleasure from it are those who have taken the trouble to discipline their visual

sense to the point where it responds fully to the stimulus.

As a nation we give far more effort to the acquisition of skill in sports and hobbies than to our formal occupations. Bridge, canasta, tennis, baseball, rowing, driving, flying, dancing, music, prestidigitation, ventriloquism, embroidery, knitting—take your own choice and even if you mention the old childhood game of playing music upon a comb, all of it requires skill.

Even among photographers one must learn to choose a suitable point of view, to make the correct exposure, to focus the camera, to base flash exposures upon the distance and aperture. In fact the average amateur continues to learn a great deal more for some years after entering the field, yet the stereo amateur complains that he cannot enter the field fully equipped to enjoy it to the utmost!

There will be those who will say that the difference between physical and subjective vision is nonsense. We might refer to those things "seen" in hallucinations and dreams, but more practically it is well known that two people can spend an afternoon in the presence of a third and yet be unable to describe the third person. Their reports will even differ about such conspicuous things as the color of clothing, hair and eyes! This fact is a matter of sad experience with the police.

### Apparent Motion

One reader reports that his audience ridiculed stereo because (a) when walking across the room the near objects follow

them and (b) when approaching the screen the object shrinks away from them. If the only question were that of ridicule I would not take the trouble to discuss the problem because there are too many people with an intelligent interest in stereo to worry about the elementary mentality which finds cause for hilarity in interesting optical phenomena. It seems the ridicule is because "nothing like that happens in real life." So? As a matter of fact the only difference is that in real life the motions are reversed. In real life when you walk past an object

(Continued on page 11)

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## SPEEDLIGHT

ANDREW F. HENNINGER

Is blur required to show action? We  
have many arguments on this subject  
at our club.

J. C.—Philadelphia, Penn.

I have also heard many discussions and  
participated in a few. Apparently it is a  
controversial subject of wide popularity.

While being generally in the "have 'em  
needle sharp" group, I will readily agree  
that occasionally certain types of pictures  
could show blur to indicate motion, with-  
out impairing the overall effect.

However, in most cases the arrested action  
imparts the complete story. The mind ac-  
cepts the picture for what it is—the cap-  
ture of a brief instant of highspeed motion  
—and imagines the activity without the  
need of a blueprint. The basketball shot  
on this page could be used to illustrate this  
contention.

When using speedlight for sports  
work is it better to use two lights in-  
stead of one?

A. R.—Champaign, Ill.

For some types of shots where the re-  
quired action could occur almost anywhere,  
handling two lights can be a nightmare.  
Working with one attached to the camera  
and carrying the speedlight with a shoulder  
strap provides a desirable degree of port-  
ability. Photographer, camera and speed-  
light are operating in an integral picture-  
taking unit, limited only by footwork agility  
and regulations applying to the circum-  
stances.

Whenever you conveniently can, use two  
lights, of course. Improved subject round-  
ness and better overall photographic quality  
will usually result.

With many sports the extension light,  
with extra length of cable, may be set up  
in a safe place to illuminate an area where  
action is likely to occur. It may be con-  
nected when photographing this area and  
disconnected before moving temporarily to  
another location.

An extra light, previously installed high  
and center, will usually cover the entire  
ring at fights or wrestling. It is effective,  
regardless of the location of the contestants.

Sometimes it is possible to use the ex-  
tension light on a stand, positioned oppo-  
site the camera light. It should be at  
arm's length for quick convenient adjust-  
ment.

For basketball shots the extra light may  
be placed in line with the two baskets and,  
if possible, about 15 feet back of the one  
you are working. It may be directed be-  
tween the backboard supports so as to  
illuminate the desired area from floor to  
basket. An extra length of extension cable  
permits the photographer sufficient move-  
ment to enable him to be in the right place  
at the right time to capture the high speed  
action.



This split-second basketball shot was taken  
by Andrew Henninger with a portable  
Anglo Speedlight and Rolleiflex at f11.  
Development extended ten percent in 777.





Photographer Niel Sauer snapped photographer Reid Rowland (both are Sun Valley cameramen) who wastes no time getting off the slope to develop ski race negatives.

## CLOSE-UPS

- Tom Kallard is back with us this month. On page 13 he explains how you can get good models sans expensive model fees.
- George Small joins the ranks again, too, this time with a formula for better portraits in the familiar surroundings of your home.
- Walter Rosenblum provides a stimulating portfolio by some of his students, page 69.

## Notes From A Laboratory

(Continued from page 9)

it moves in the opposite direction instead of following you. You don't believe it? Look at some distant object, keep your eye on it and walk past a closeup object in line with the distant one. The closeup object moves across the path of the distant one in a direction opposite your own motion. Remember how trees appear to move when you look out of a train window?

Oh, but you say, this is only *apparent* motion. Thank you for falling into the trap. *Apparent* motion is precisely what we are discussing.

Then too in real life when you approach any subject it does not shrink away from you, it expands to meet you. Oh, but it does! For any object of fixed physical size, the apparent depth grows greater the nearer you are to it. So when you approach it does expand in length. Demonstrable law, my dear friends, so these "funny" apparent motions in projected stereo are strange only because they occur in reverse order from that of nature. This is a minor fault in our stereo reproductive process.



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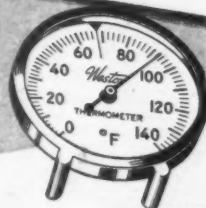
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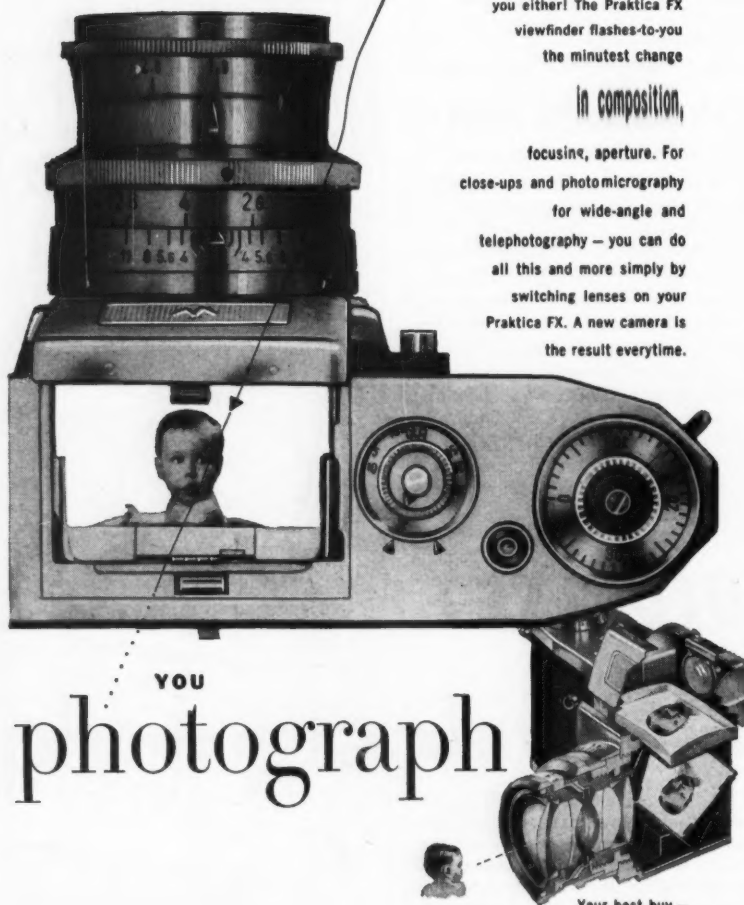
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# EVERYBODY'S YOUR MODEL

---

*Text and photographs by Tom Kallard*

**H**AVE YOU ever felt that a chance to work with the type of models seen in magazines would greatly improve your photography? I personally prefer to work with amateur models and use professionals only for high-fashion work where professional training is an absolute must.

Where are models to be found? Everybody's your model! Members of your immediate family, relatives and close friends, business contacts





and the multitude of strangers about you—they are all potential models.

When you find models among people who have never taken part in a serious photographic project your job is two-fold. First you must interest the prospective model in the project, get his or her cooperation, convince her of her possibilities as a model and arrange the sitting. Second, because these people have had neither posing nor acting experience you must do a great deal of directing. Model directing in many ways is similar to the movie director's job.

To get results in talent scouting you must learn to use a technique of approach to prospective models. By this means scouting becomes, instead of a difficult task, an exciting part of your picture taking hobby.

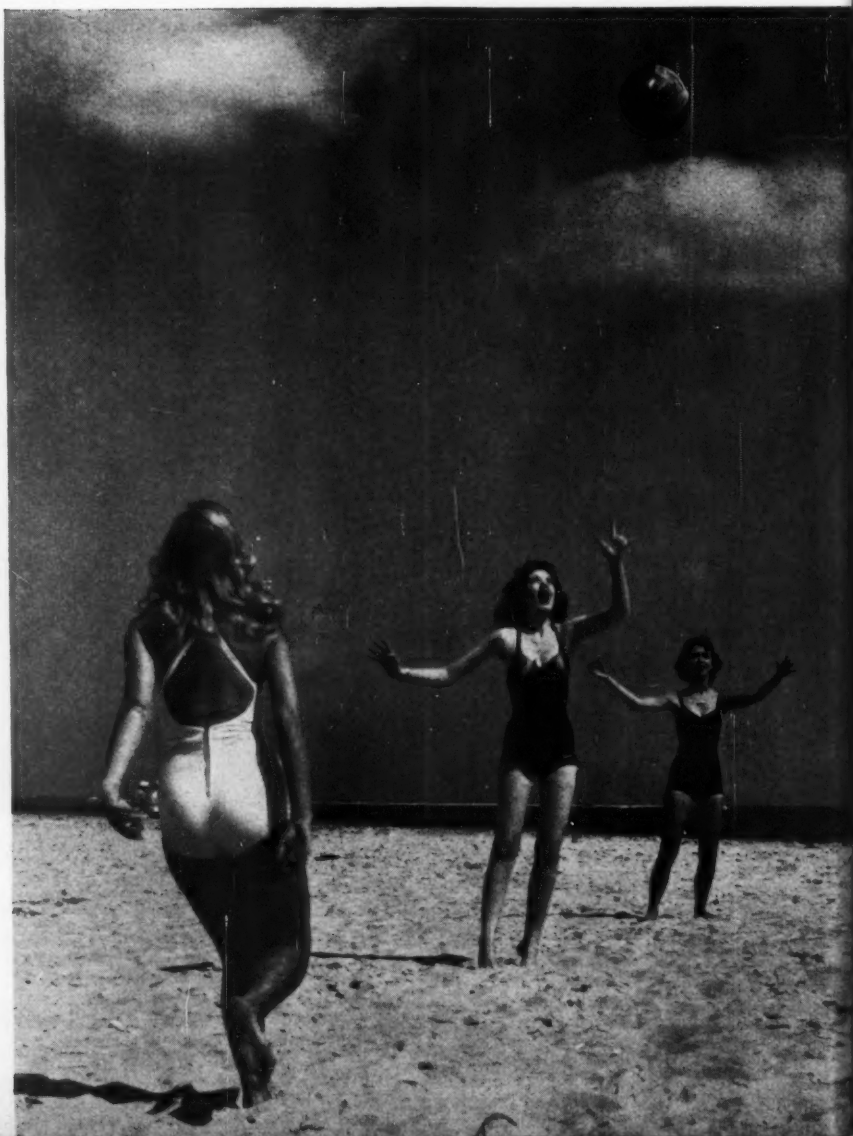
Much can be accomplished by group contacts. High school and college people can be very helpful, for example. Among dance groups and dramatic workshops you will find a lot of subject matter to shoot. If you wish to take baby pictures, parents usually give enthusiastic cooperation. These people should be offered prints by way of compensation.

Approaching total strangers is about the toughest situation in scouting

## EVERYBODY'S YOUR MODEL

Models, both men and women, are most easily found among social groups. Your fraternal organizations, church and clubs will provide many contacts who are photogenic.

Even strangers on the beach can be approached to pose for your pictures. Action groups like this can be spontaneously arranged and provide good pictorial material.





models. I always carry business cards with me and so should you. The card should say that you are a photographer because you approach these strangers as one.

Usually I send my card over to the person I've spotted, or else I walk straight over, say a few words and present my card. After introducing myself I may say "I am a photographer and I believe we could use you as a model in connection with a photographic project. If you care to try for modeling please call me at this number and we can arrange an appointment."

Most of the time the person approached will be rather surprised, as you will find. Do not linger and try to explain further. Just add, "Thank you, and let me hear from you," and leave!

The most important thing on your part is your attitude. You must be perfectly serious and at the same time, assured. Self-confidence, calmness and poise are ingredients of the "professional attitude." Once you have arranged the interview, the first phase of talent scouting is over.

Talk with enthusiasm about your project; be ready to answer ques-



Your neighbor's children also provide material for your camera. The high school crowd is full of suitable models for you.



When approaching strangers it is best to carry business cards that show you are a photographer. Your approach should be direct.



## EVERYBODY'S YOUR MODEL

Your camera (and perhaps a business card) can introduce you to charming models on the beach and elsewhere. Be sure to get a release, send prints.



Even for special photographs like the girl in costume at the left, amateur models are frequently better than the professional ones.

tions or objections. This helps maintain the proper attitude if rapport between the two of you has been established and all that remains is to talk over a few details. Be sure to focus soon on the question of time: when would it be most convenient to get together to take pictures. You may be nonchalant about the test pictures, but never be indifferent about the person.

Never ask, "Well, are you going to pose for me?" Ask a lead question, "Do you think you are the outdoor type or do studio pictures bring out your personality better?" This type of question starts a trail of thought. It is a technique that always works.

During the conversation show pictures to prove your photographic ability. If you have salon catalogs or magazine clippings with you, that helps a great deal.

Never give a line. Understatement works better, "... while I hope *we* will be successful, I cannot, of course, promise anything beyond prints for you." When you say *we*, you establish better contact, your model is in on the project and therefore is more cooperative. The fact that you show enthusiasm and self-confidence but promise nothing except prints makes people believe in you and influences them to try to help you be successful.

If sometimes a model is shy or undecided, and mild pressure must be used, try this sort of approach, "I can not guarantee that we will win this contest or that the pictures will get published, but I do know that if I don't mail the shots within ten days we'll miss the deadline."

The question of fee might come up during the first interview. For the first sitting I promise to give prints. If later it turns out that my model is photogenic and it seems possible to place pictures with magazines, I offer her 20 percent of my "take."

Regardless of the financial arrangement or nature of each sitting, a model release must be signed after each one. This is a routine matter and should be explained to the model, for without a release, pictures cannot be used commercially. As a matter of technique do not say, "Sign here," but suggest, "just your name and address, please."

In addition to having confidence in one's own photographic ability it is very important to be concerned about one's models, their needs, ambitions and desires. Most of us think what *we* are going to say. But we must not forget our models. By concentrating on them it is possible at least in part to anticipate the questions they might ask, their fears to be overcome and objections that might be raised. By thinking twice as much about the model as one's self it is possible to discuss any problem, to be equipped with an answer.

Remember too that you are asking a favor when you ask someone to pose for you. However, by asking for this favor you do her a greater favor: you make her feel important.

From time to time I will say, "I am asking you this favor because you are the perfect model for these pictures." This outright request is the most effective technique with suspicious individuals who have either an inferiority complex, a strong sense of vanity or both. If effective ways of increasing their sense of self-importance can be devised, you will get excellent cooperation because they enjoy doing favors.

Selection of words, when approaching a person to pose for you, must be made carefully. There are words which are more effective than others, which will create a positive rather than negative response in the prospective model's mind. Above all, try to avoid using the word *if*. It has a

## EVERYBODY'S YOUR MODEL

negative meaning and the answer you get may be negative. A much better word is *when* or *which*. "When shall we take these pictures?" "Which dress do you prefer?" And when making plans for the shooting session, "Let's do so and so" is an expression that helps put the model in a cooperative mood.

Should you meet an objection ask, "Why?" This, a difficult word to answer, may be asked several times. Most of the time the model will talk herself out of the objection or at least reveal some hidden fear or mental block. Once you know what is responsible for the uncooperative attitude you are in a much better position to overcome the fears.

During the sitting know the effect you want to achieve. Work effectively, show enthusiasm and appreciation. When the shooting is over, express gratitude. Say "Thank you," and mean it. Smile!

Early in my experience I found that the easiest way to cause a woman to take part enthusiastically in picture taking is not to talk about it very much myself, but to let her do much of the planning and make her talk about it.

The professional attitude, however, cannot be acquired only by reading about it. Its principles must be learned by practice, mastered by still more practice. As in every other situation that involves winning someone to your way of thinking, she must be approached with integrity, so that she will want to do what you want her to do.



Parents are pleased when their babies are photographed. Use your neighborhood as your model agency.





SUN VALLEY EXPERTS TELL YOU HOW TO  
**PUT YOUR CAMERA ON SKIS**



#### PUT YOUR CAMERA ON SKIS

**H**AVE YOU ever wanted to capture on film the thrills and beauty of an agile skier as he flashes down a mountainside, cutting through powder snow at speeds up to 60 miles an hour—to record the texture of sparkling highlights and blue-saturated shadows on a landscape covered with a blanket of white?

Well, load your camera with your favorite black-and-white or color film, wax your skis and come along on a picture assignment in the bright mountain sunshine with two staff photographers at Sun Valley, suntanned ski resort high in Idaho's Sawtooth Mountains.

"We're going up on Baldy Mountain today—primarily to get ski action, but we won't pass up any pictorials," says Neil Sauer, Chief Cameraman of the Sun Valley News Bureau, as he checks over his 4x5 pacemaker graphic. Second photographer Reid Rowland is filling his pack-sack with camera and a dozen magazines of Eastman Super Panchro-Panchro Press Type B and several of Ektachrome.

Sauer looks over your camera, checking the top shutter speed.

"A four-hundredth," he observes, "you may not be

able to stop close action unless it's coming right at you—we generally shoot black-and-white at a 1/1000, between f5.6 and 8—but you'll have plenty of chances for scenics."

Four months of daily shooting every year on the open powder snow ski slopes has made these Sun Valley photographers wise in the ways of catching a skier at the peak of action, in a *geländesprung* or making the most of sunlight and shadows on a fresh-laid cover of snow.

Their equipment is necessarily adapted to making pictures of a professional calibre for release to national magazines and newspapers. This requires cameras that stand the rigors of daily use in all kinds of weather; cameras of a negative size that allow for extreme enlargement after cropping. By using sheet film they can rapidly process one shot or three dozen, avoiding the necessity of finishing off a whole roll.

They are quick to admit, however, that if you're going out for a day of skiing and picture making, a small camera that will fit in a pocket will give you much more freedom on the hickories, with results just as good as those from press-type cameras.

By using magazines instead of the ordinary double sheet

Reid Rowland and  
Neil Sauer, photographers

Ski School Director Sigi Engl demonstrates a gelandesprung, left. Exposure, 1/1000. Snow's reflection of bright sun fills in shadows. Engl's jump turn, below, was made with a Rollei, Super XX, 1/500 at f11. Horizon in this carefully selected camera angle emphasizes sep-



Photos courtesy Sun Valley News Bureau

aration of subject from background, brings out steepness of slope. At right, jumper Jack Emery is caught in midair above Rudd Mountain by a 4x5 Pace-maker Graphic, 1/1000 at f8, Super Panchro Press Type B, in bright sun.



## PUT YOUR CAMERA ON SKIS



"Snowtanning" on Penny Mountain, these girls provide plenty of foreground interest for a panorama shot. Photograph was made in mid-afternoon on an 8x10 view camera with 12 inch Ektar lens.

film holders, they cut down on weight and bulk and the necessity for opening the camera back too often.

Although they generally take their equipment up the mountainsides in packsacks, they have found that a regular gadget bag does not obstruct their movements if it is swung around in back and fastened down with a leather thong or belt around the waist; a "Fanny pack," they call it.

"An exposure meter is a must," says Sauer as you ride to the chairlift that will swoop you up 3000 feet above the Valley floor to the summit of Baldy mountain in bright blue light.

He explains that a meter made for incident light reading—one that measures the actual light falling on the

subject, rather than that reflected from the subject—makes exposure calculation easier. The high reflectance of snow will cause a correspondingly high reading if a conventional meter is pointed at a general scene and result in under-exposure.

Rowland, who uses a reflected-light meter, takes a close reading of his own ski clothes to determine the exposure for an average subject.

You look at the brilliant sun as you get off the chairlift at Baldy's summit and congratulate yourself that you'll be shooting in good light.

"We generally have sunlight here, so we don't worry much about getting plenty of snap and sparkle in our prints, but we do get some overcast days and then we





Sun Valley village square in mid-morning framed by glittering icicles provided an old fashioned winter setting. The photographer used Super Panchro Press Type B film in a 4x5 Pacemaker Graphic, 1/25 at f32, with one midget flashbulb for fill on icicles.

shoot for the existing light and increase the development time to raise contrast in the negative," Rowland remarks.

Neil adds, "you'll never make a picture in overcast look like it had been shot in sunlight. We have to cover ski races sometimes when it's snowing but we don't use flash unless we want to catch the streaks of the snowflakes in the foreground as they fall."

Sun Valley's skiing cameramen try to catch their action pictures while the sun is still high; the light reflected up from the snow acts as a fill-in on the subject. Because they shoot at high shutter speeds, they need all the natural illumination they can get. Fill-in flash is seldom used in action because the photographer usually cannot work closer than 25 feet to the skier and still cover the action.

The rather low intensity of light from flashbulbs made for use with focal plane shutters renders them ineffective at this range.

Before skiing down the mountain to pick a spot for ski action, you stop for a few minutes to record some panoramic views of the mountain range itself.

To your question about which filter they'd use, your guides answer, "unless we want a special effect, we never use them."

"About the only time we put on a filter in general shooting is when there's a slight haze in the air. We've found that a light yellow, like a Wratten K1, will give us enough separation between the tones of the snow and sky."

"And when shooting in a low crosslight to pick up the



Sunburst on a star, above; Olympic skier Katy Rudolph was stopped at 1/1000 at f8 by Rowland who shot uphill to catch 11 a.m. sun at her back. Below, left: action of a high speed turn was stopped at 1/800, f8-11, Super Pancho Press Type B. A fairly shallow depth of field requires precise timing to keep fast moving subject in focus. Here photographer focused on tracks made during a dry run.



#### PUT YOUR CAMERA ON SKIS

texture of the snow, it's a good idea not to use a filter any deeper than a light yellow," Sauer advises. "It's that blue light again. Those tiny shadows that make texture are blue light reflected from the sky, and a medium yellow, orange or red filter will only darken them.

To record snow texture in a pictorial, Sauer and Rowland are careful to avoid overexposure. They use a small f-stop to increase the depth of field. If they're looking for a negative with shadow detail, they overexpose and underdevelop slightly to prevent blocking up of the highlights.

On a backlighting shot they watch the shadows, again to see that detail is not lost. When shooting directly into the sun they carefully align the camera so that the branch of a tree or a skier is between the lens and the sun. The result is an effective halo about the subject.

"We almost never take a tripod with us on the mountain," declares Sauer. "Unless you set it on a canvas or rig up the legs with ski pole 'baskets', it will just sink down in the soft snow, and it's just that much more to lug around. Anyway, the short focal length lens on your camera has enough depth of field to carry everything, even when you shoot fairly wide open at a 1/100 to offset camera movement. If you have to steady your camera on something, try resting it on your ski pole."

Rowland has spotted two of this country's champion ski artists and has shown them a point down on the untracked



The skier's long shadow, "tracks" of rolling snow kicked up by other skiers higher on the ridge, and natural angle of subject and slope heighten sensation of speed. Exposure was 1/1000 at f11. Slightly underexposed negative was overdeveloped to make silhouette against snow.



Rowland utilized straight-on action, above, for slow shutter speed (1/500) at f11 in this shot of Ernie McCulloch and Yvan Tache. Super Panchro Press Type B in a 4x5 Pacemaker Graphic.



Jon Moeller kicks up trail of powder snow in mid-afternoon sun. Pacemaker Graphic, 1/1000 at f8, Super Panchro Press Type B film.

slope where he wants them to turn in a flying cloud of powder snow in front of the cameras.

You ski there, check your exposure and watch while the boys "pack" their focal plane shutters: winding the curtain two stages and releasing one stage, until the shutter is wound to the desired speed. When using between-the-lens shutters, they cock and release them several times. They explain that this loosens up a shutter that might otherwise tend to stick in cold weather.

"Here's another trick," Sauer says, as he scoops up a handful of snow and tosses it a few yards in front of him.

"We don't want the snow tracked up with practice runs, so we use that lump out there for a focus-target and as a marker to show the skier where we want the action. If the snow is tracked up already, or if we don't mind the tracks, then sometimes it's a good idea to have the skier make a couple of dry runs so we both know just what we want."

Old hands at creating dramatic ski action pictures, the Sun Valley photographers generally pick a low angle and shoot uphill to get the skier and his spewing trail of snow particles against the sky.



Early morning backlight brings out texture and range full of tones on Dollar Mountain's ski slope, below. Exposure was for highlights 1/50 at f22. Right: a Reid Rowland shot; 1/50 at f22.



They also find that to record the sensation of steepness and depth when shooting downhill, they must create perspective by including the horizon in their composition.

"We usually shoot with a normal focal length lens, but sometimes for the races—like the Harriman Cup race, when you aren't allowed to get too close to the run—a longer lens is useful in getting a large image. Because of the shallow depth of field of a long focal length lens, we focus on the spot where the best action will be—one of the 'gates' through which the skier has to pass."

Having shot thousands of negatives along the ski runs, these photographers-on-skis do a number of things by second nature. For instance: they are always watchful of flying snow that is kicked up by a whizzing skier. The instant after tripping the shutter, they swing around, away from the track, to protect the camera. They are wary of flying snow, too, when loading the camera out in the open.

If they do get snow on the camera, they are always careful to brush it off before going inside where the snow will melt and create a moisture problem.

Because of the reflections that bounce everywhere from the snow, rollfilm cameras should be well shielded from light while being loaded.

When they discovered that light often leaked into a film holder after the safety slide had been withdrawn, the Sun Valley lensmen devised a supplementary slide that consists of just that part of an ordinary safety slide that can be slipped into the holder and still not cover any of the film area. They've also attached short leather tabs to the outer ends of their slides so they can pull them out without removing their gloves.

"It's a good thing you can ski," they both tell you after you've got a cameraful of schusses, christies and geländersprungs done by some of America and Europe's top ski stars who winter at the Union Pacific's mountain resort.

Skis make a camera-day on the slopes a lot more fun—and a lot easier. But if you're not a skier, don't let that stop you. Plenty of fine winter pictures have been made from a pair of snowshoes or at the packed-down area around the top or bottom of a ski lift.



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# BETTER PORTRAITS

*Text and photographs by George S. Small*



Above: here is one side of a living room showing the location used for the couch shot, left, and the bookcase shot on page 33. The entry used in the doorway shot on page 32 is just to the left of this picture. Left: here all the elements have been combined to present a feeling of quiet dignity reflected in the personality of the young lady and her surroundings. The form of the model serves as a block to keep the horizontal line of the couch and the diagonal line of the composition from running off the page. Note how the curve of the arm is repeated in the curve of the girl's body.

FROM the many fine portraits one sees hung in photo salons these days it would appear that home portraiture has become one of the most popular and facile projects of the modern amateur photographer. Nevertheless, there are many of us for whom it still connotes hours of misery spent moving furniture and tacking up old bedsheets or wrapping paper in an attempt to convert the family living room into some semblance of a portrait studio with a background free of such distracting elements as Grandma's antique rocker or that flowered wallpaper put up by the last tenants.

This tedious preparation is predicated solely on the

conviction that a portrait is not a portrait unless it is taken in a studio or reasonable facsimile thereof. Nothing could be more erroneous. A good portrait can be taken almost anywhere and the family living room is no exception. So, unless you are incurably dedicated to hard work now is a good time to substitute a new technique for those old bedsheets and try a home portrait using the home, itself, as a background.

If you find, at this juncture, that the thought of using your own home as a background for portraits leaves you cold, glance at the portraits used to illustrate this article. All were done without benefit of bedsheets or roller

# S IN YOUR OWN HOME



This shot was taken during a rest period when the model fell naturally into this relaxed pose. Here the couch has been relegated entirely to the background so that it has no importance in the picture. The weight of the painting in the upper right allows the subject to be offset in the picture without losing balance. A feathered spotlight has been used along the wall to create the shadow in the upper left and help keep the eye in the picture.

shades. They were taken as an experiment, using only one girl as a model, and only one conventional living room as a background.

All the usual background obstacles, including chairs, couch, bookcases, bric-a-brac have been included in these pictures either singly or in combination. Instead of an over-all attempt to eliminate distracting elements from the pictures, these elements have been included in such a way that they enhance the composition and provide a natural atmosphere for the portraits—which would be impossible with a studio background. Here is a project that, with minimum effort and the possibility of ex-

cellent results, can be carried out in a normal living room.

One of the unique advantages of a home portrait over the studio product is its ability to portray personality. Personality is reflected in many things over and above facial expression. It is reflected in gestures, placement of hands or feet, in the form and movement of the body, posture, in taste in clothes, hair styling and jewelry. And finally, it is expressed in chosen surroundings.

Consequently, it is important in planning a home portrait to sense the personality of the subject and to pose her in such a way that her personality will be expressed by as many of the aforementioned factors as possible.

This involves not only careful posing of the subject as regards personal characteristics, but also an integration of subject with those specific background objects which seem most to reflect or augment her personality.

Sometimes something of a person's talents can be revealed through careful posing with related objects (a musician with a piano, an artist with his paintings. However, this must be done subtly to be effective. The important thing to remember is to maintain a complete unity of mood throughout the picture so that the combined elements present a consistent and forceful reflection of character.

## Choosing the Angle

Choice of angle will be dictated, more or less, by the individual characteristics of the room. A good point of departure is to attempt to build a composition around each of the major features of the room. A couch, fireplace, doorway or desk will serve as tentative focal points for a composition. Quick perusal of these features through the viewer or ground glass will help to decide which of them will be most suitable.

After choosing some large object such as a couch, stand back and try to see it from a purely artistic point of view. Remember, whoever designed the couch did so with an eye to symmetry of line, form and texture as well as to comfort and utility. While from many angles this couch may present nothing but a large inanimate mass there will be other angles where all the line and symmetry of design will show. Place the couch in the picture in such a way that the line and form of this object will serve as the basis for a well-balanced composition.

Such compositional line as is found in the curving arms of the couch can also be found in the strong horizontals of a mantelpiece, the gentle arch of a sunken bookcase, or the heavy vertical line of a doorway. All these things can be used generously to give a composition force and balance. They must never be used as isolated factors, however, and thus the final choice of angle should always be made with the model in place so that all elements in the picture can be brought into balance.

## Posing the Model

In order to achieve harmony in any portrait the model should fit into the setting naturally and with perfect ease. To this end furniture should serve its proper function and not be abused. Chairs and couches should be sat in (not leaned or posed against), desks should be sat at, doorways should be stood in or walked through. Any attempt to force the model into preconceived poses will usually end in failure and bad temper on the part of all parties concerned.

The best approach is to invite the model to "go and relax on the couch" or "go sit at the desk" because you "want to see how the composition lines up" or you "want to focus-in." This leaves the pose entirely up to her and, since she does not suspect that you are ready to snap the picture, she will usually fall into a relaxed pose.

If this fails and the pose doesn't look right or still seems stiff, arrange the model in a pose that is suitable. Then walk out of the room to get more equipment, or spend some time fussing with the camera. Nobody can hold a stiff or unnatural pose for more than a few minutes and it won't be long before you see your model relax and the pose becomes natural, or she shifts ever so slightly into one that is. If there is still noticeable tenseness have the model get up, walk around the room a couple of times then come back to fall into a prearranged pose.

People never can fall instantaneously into a pose that is awkward or unnatural and if the picture is taken quickly before the model has had time to rearrange herself there is an excellent chance of getting an unspoiled and natural portrait. In some cases it may seem necessary to shift the camera slightly to accommodate some unforeseen pose in the composition but the final natural effect will be well worth it.

Above all, do not shoot haphazardly or try to catch the model in unguarded moments. The best pictures are the result of a planned composition and any snapshooting will usually result in movement or transition expressions which will be far from pleasing. Always let the model know when you are going to shoot. This assures you of getting the same picture you saw in the viewfinder and if she is relaxed any stiffening-up she may do between the time you say "hold it" and the time you click the shutter will be negligible.

## Subject in Relation to Background

The first axiom of good portraiture is that interest should center firmly and exclusively on the model. With a studio background this is not hard to achieve. But just



From this side of the living room the desk and the fireplace were chosen as focal points for portraits. Notice the ornate molding, pictures and wall fixtures, all of which have been either eliminated or resolved in the finished portraits.





The desk used as a prop in this portrait allows the hands to be brought naturally in the picture. Balance is achieved by the painting on wall, offsetting weight of heavy desk chair. The spotlight was used to separate model's dark hair and chair, while desk lamp, just out of the picture to the right, gives intimate effect of natural room lighting.

By using the mantelpiece a strong diagonal has been established between the candlestick and the girl, with a preponderance of weight in the lower right-hand corner to help offset the sloping line of the mantel. This diagonal is strengthened and repeated in the line of the girl's left hand and shoulders. Lighting has been kept soft.

introduce into the portrait a motley collection of chairs, pictures and other assorted home furnishings and the problem becomes acute.

At this point the photographer will feel a strong urge to solve the whole situation with a masterful job of close cropping. Tempting as it may be, this idea should be avoided stringently. Cropping will usually result in nothing but a claustrophobic composition where both subject and background are reduced to unidentifiable fragments having little meaning.

The actual solution to the problem lies in a few simple tricks of arranging and if the photographer holds these in mind as he works he will find that even a difficult background can be made to enhance the subject if treated in the proper manner.

The actual secret of arranging a harmonious composition in a picture of this type is to get the various elements



to blend together so that they appear firmly connected and unified to the eye. Toward this end the model should be connected in some way with all the objects in the picture so that these point her up as the center of interest.

This connection is achieved in a number of different ways depending on the objects in question. Large foreground details such as our couch are most easily resolved into the composition by having the model rest on them, lean against them or even place a hand on them. This device has been used in four of the illustrations to make a useful prop out of what otherwise would have been a separate point of interest. To better understand this, cover up the model's arm in the mantelpiece shot. Notice how the mantel separates itself from the model and becomes a garbled and disturbing background.

The bookcase has been handled in a slightly different manner. Although there is no actual physical connection between bookcase and model, a connection has been implied through the book which she has just taken from the shelf. If the model were merely placed in a nondescript pose in front of the bookcase it would cease to be part of the subject and become a harsh and somewhat overpowering background.

If it is not feasible for one reason or another to unite model and furniture for a unified center of interest, it is possible to maintain a single center of interest by holding all competing objects in the far background. This has been done in one of the couch portraits where although it is quite obvious that the model is sitting on a couch it never appears in the picture as such. For best effect, anything which is relegated to the background in a portrait should be subdued until it loses all importance as an individual object and provides nothing but tone or atmosphere.

We might say, then, that large articles of furniture or dominant room features should fall into two categories: 1) those which form a unified center of interest with the model and are therefore definitely *subject*, and 2) those which have no importance as objects and are therefore definitely *background*.

It is up to the photographer to decide which things he wishes to include in the subject or which he intends to relegate to the background so that nothing is left hanging in between where it will distract the eye.

## **Small Objects and What to Do with Them**

Small or subordinate objects such as pictures, lamps or candlesticks also should bear a strong connection to the center of interest. However, these things can be resolved through their relation to the composition rather than through a direct connection with the model. As compositional factors they can be used to complement the subject either by serving as weight to balance her in the composition or by establishing a compositional line which leads the eye to the subject.

In many cases strong diagonals can be suggested by arranging objects diagonally in the picture. This has been



done in the mantelpiece shot where candlesticks and model form a diagonal, and again in the couch shot where a strong diagonal is created by the position of the painting and the model. Paintings have an added advantage when used to create diagonals since their corners serve as arrows to point the direction of the line. Arrangement of a painting in the composition for best effect can easily be determined by lining up the diagonal of the painting with the diagonal of the composition.

Bric-a-brac always presents a problem and when used carelessly will tend to make a picture look cluttered. Judicious use of a few pieces goes a long way toward improving the charm and atmosphere of a home portrait. Empty tables, desks and long barren mantelpieces will snap back to life with the addition of a carefully placed ash tray, candlestick or cigaret box. To gain just the right effect it is best first to remove all bric-a-brac from the area of the picture and then, with a careful eye to composition, replace only those few pieces that seem necessary.

Sometimes small objects will appear in the picture which, though distracting, are not removable. Wall fixtures, air ducts, light sockets may be counted among these but by slightly changing the angle of the pose you may place some part of the model's body in front of the offending item.

In the heat of our efforts to arrange all these objects it still must be remembered that this is primarily a portrait of the *model* and not of the room. In this way nothing has any importance except as related to the subject and the subject remains the unique center of interest.

## **Lighting**

If the picture has been carefully arranged up to this

point there will be no need to redeem it through fancy lighting effects, and the simplest of lighting arrangements will prove entirely satisfactory. The lighting set-up used for the illustrations here consisted solely of two No. 2 photofloods in bowl-type reflectors, augmented by one 150-watt reflector spot.

A soft over-all lighting was provided by the simple expedient of bouncing the two floods off the ceiling. The spot was quite necessary in a number of shots as it was used to achieve two important things: First, *separation of subject and background*. Where the background is not uniform in tone or texture there will be many places where the subject will tend to blend in with the background. The spot can be used as a backlight to highlight this part of the subject and make it stand out from the

background. Second, *balance through shading*. By feathering the spotlight along a section of wall or other flat surface a line of shading can be introduced which can help to balance or contain the composition. This is well illustrated by the two couch portraits where, by feathering the spotlight along the wall, a contoured shadow has been produced which helps to hold the eye in the picture.

In making home portraits do not overlook the potentialities of existing light also. Many times the soft light thrown by a room or desk lamp or even a candle may add immensely to the atmosphere of the portrait.

Indeed, for those who take time to investigate, the home can provide a wealth of pictorial material which only proves that we often find the best things in photography right under our own noses.

This is a potentially dull composition that would consist almost entirely of strong vertical lines were it not for the position of the girl's arms which successfully break the monotony of the verticals and lend interest to the composition. See how the hands on the door jamb holds the model in the composition.

Without the book which the model holds in her hand the bookcase would have no meaning in the picture and would present nothing but an unnecessary and disturbing background. When an object having strong horizontals, such as this bookcase, is used, it is best to pose the model to one side of it so that they do not tend to cut her in half.



# 14th ANNUAL

Third prize in Class D—Animal Life—by  
W. R. Topham, Charleton Heights, W. Va.



# NEWSPAPER NATIONAL SNAPSHOT

Grand prize in Class A—Babies and Children—by Alice Kiebert, Ottawa, Canada.



Second prize, Class C—Scenes and Still Life  
—by T. C. Hendricksen, New Orleans, La.





# AWARDS



Grand prize, Class D, by Ruth Slivinsky, Rockville, Conn. Entries from 86 newspapers in U.S. and Canada were hung for the national judging at the National Geographic Society, Washington, D. C.



Second prize, Class B—Young People and Adults—by George Gist, Port Arthur, Tex.



Third prize, Class C, by Clyde W. Mertz, of Borger, Tex.



14TH ANNUAL NEWSPAPER NATIONAL SNAPSHOT AWARDS

Grand prize, Class B—Young People and Adults—by G. K. Pheneger, Texas City, Tex.

Second prize, Class A—Babies and Children—by Mrs. Bradford Young, San Francisco, Calif.



Grand prize, Class C—Scenes and Still Life—by G. J. Majernick, Jr., Scranton, Penn.



Photos courtesy U.S. Army Signal Corps.

# ARMY USES MOBILE LAB

*Sgt. Marcel Verdooner, official U.S. Army photographer, 301st Signal Photographic Company*

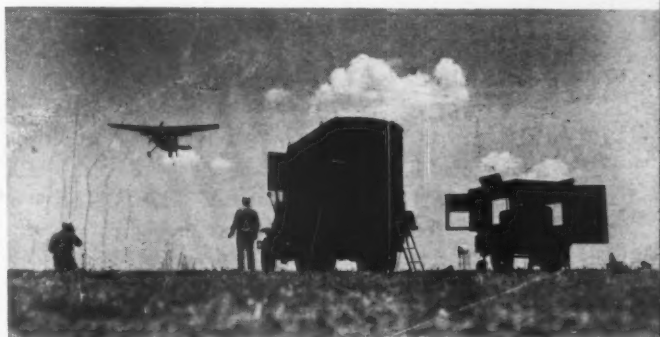
**T**AKE YOUR DARKROOM WITH YOU"—and so you can with the Army Signal Corps' new mobile photographic laboratory. Officially known as the AN/TFQ-7, it is a complete photo-lab on wheels.

Loaded with equipment, it contains air conditioning, heating, water storage tank and purification device, pumps for drawing water from streams and lakes, temperature controlled sinks for both negative and print processing plus hundreds of useful small items for photographic work. The entire unit housed in a standard type shelter fits on an Army 2½ ton truck and a 1½ ton trailer. The trailer is used to transport a gasoline powered electric generating plant.

The laboratory is laid out in three rooms or compartments with light-tight doors between each. At the front is the negative processing room with temperature controlled sink, tanks for sheet film, filmpack, aerial rollfilm and standard size rollfilm. Also located in this room are the pumps and storage tanks for water. In the center is the printing room. It contains a commercial type 4x5 enlarger, aerial film contact printer, temperature controlled trays for developer, short stop and hypo, all necessary safelights, timers and a small stool for the man doing the printing. The rear room is devoted to print finishing and negative drying. In this room are a print washer, dryer, straightener, the water purification system and a film drying cabinet with forced hot air.



At top and above: Army's newest portable darkroom is carried on a 2½ ton truck while power is carried in a special trailer.



An aerial photographer gets ready to drop film from a light plane. Film has been exposed and will be picked up by the lab crew.



Cpl. John Brow, of Braintree, Mass., adjusts the float that holds the filter for syphoning water. This is standard equipment for lab.

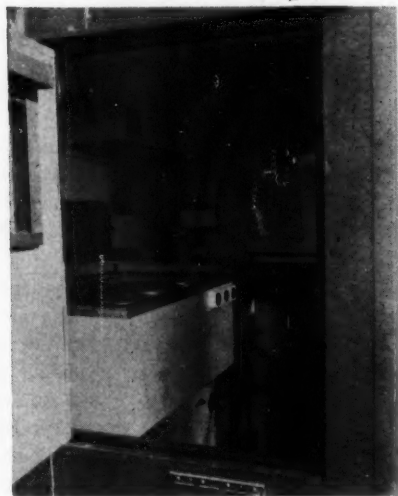
## ARMY USES MOBILE LAB



Cpl. Joe Gargano, Mechanicsville, N. Y., top left, develops prints in temperature controlled sinks. Printing a roll of aerial film, left, is Cpl. Richard J. O'Neil, Philadelphia.

A masterpiece of electrical and mechanical engineering, it is possible to set up virtually anywhere that a 2½ ton truck can go. If available, the darkroom can operate on existing electrical power and water facilities. If none are available, the unit hauls 50 gallons of water which can be purified and re-used with the built-in "ion-exchange" water purification system. This system uses replaceable cartridges and one set of cartridges is capable of purifying enough recirculated water for about 1000 8x10 prints or the equivalent.

Primarily designed for use in front-line areas, the darkroom can be well employed for any type of still photography including the processing of color transparencies. It is planned that the AN/TFQ-7 will serve at its best to process tactical aerial and ground photographs for the planning of offensives and evaluation of enemy positions. One such use is to fly over enemy held territory in a light plane of the Signal Corps aviation section and photograph enemy positions. Such photographs give the ground commander considerable advantage over the visual report of an aerial observer.



Here is the negative developing room for the Army's portable lab unit.





*Text and photographs*

*by Harold G. Swahn*

# PHOTOGRAPHY IN HIGH SCHOOLS



Athletic teams and activity groups are only two of the areas where a high school camera squad can find plenty of work to do.

IT is entirely natural that the high school, designed to meet the needs of teenagers, should provide an outlet for the photographic interest held by many students today. While finances and interest may vary from school to school, most of them can support at least a camera club; many can afford a camera squad.

The first activity, the camera club, primarily a demonstration and discussion group, would not be difficult to organize. With weekly meetings 15 programs a term or 30 a year should be arranged. A part of each meeting may be devoted to print criticism for the benefit of less experienced members whose work, no matter how bad or good, can be constructively criticised.

The club of course should offer simple instruction in photography. Toning, spotting and mounting of prints, and simple portraiture can be demonstrated in almost any classroom. But to show the methods of developing, printing and enlarging it must be possible to darken a classroom.

As a worthwhile long range camera club project, a term or annual show may be held, with simple prizes given to the advanced and beginners groups. The local camera store may be helpful when it comes to selecting prizes. To stimulate their interest outside of school, pupils should be encouraged to participate in such competitions

## PHOTOGRAPHY IN HIGH SCHOOLS

as the National High School Photographic Awards. Here again camera stores should be consulted, as well as the magazines, to keep the club posted on new contests.

Field trips play an important part of camera club life and should be run at least once a term. The teacher in charge should check in advance to make sure the chosen location is "photogenic." A post-trip meeting can be devoted to discussing the pictures taken on such an outing.

The second kind of activity that the high school may organize is the camera squad. Since this is a work group the school must provide a suitable darkroom. Many new schools have such a darkroom built in, but in older buildings a darkroom may have to be improvised. This is easier said than done, for the problem of securing running water and air is not easily solved. Even a good darkroom may be called the Black Hole of Calcutta during warm spells in May and June.

To locate suitable space, the principal or custodian will probably be willing to produce a blue print of the school.



Undoubtedly this will show a large storage space which is not put to much use, and with convincing talk permission may be secured from authorities to use it for darkroom purposes.

The next problem is finances. Photographic equipment and materials, as we all know, cost money. Since there is much work around a school that can be done for profit, it should not be too difficult to convince whoever holds the purse strings that money invested in such equipment will be well spent. One of the most lucrative sources of income is to take photographs of groups. Members of athletic teams, theater groups, clubs and classes will all want pictures made. These pictures will also be valuable records for the principal and copies should be filed with him. Some of the best work should be posted.

Members of the camera squad must be trained above all to do good work—for which a fair price should be charged. *Under no circumstances should the school squad undersell the local photographer.* Another way to protect



Young high school photographers must be trained to do good work. In this way, the records they make will have a market and can be put in the principal's file, enabling the camera group to be at least partially self-supporting.

the interests of the photographic worker on the outside is to forbid the use of school equipment for copying portrait proofs. The ethics of this should be carefully explained.

The school will want a certain amount of work done from which no income may be expected. Publications such as the school newspaper and yearbook will want photographs of school activities taken by the squad. Obviously there is plenty of work to be done. In fact, if squad members do excellent work their services will be in great demand.

What kind of equipment will be needed? Here the matter of finances is important. Since boys are by nature heavy-handed, only well-made equipment should be considered. Good second hand equipment can be purchased at considerably less than list price.

For groups, portraits, art copying work and photographs that can be done with "open-flash," it would be hard to beat a 4x5 view camera. An f6.3 anastigmat in a shutter is fast enough for this kind of work. It should be a good, but not necessarily a new lens. If the expense of a convertible lens is feasible, so much the better.

A sturdy tripod and a good exposure meter are absolute requisites.

If a 4x5 camera is used much of the printing can be done by contact. Contact paper is cheaper, easier to handle and can be handled in a fairly bright light so that it is easy for the pupils to judge the depth of prints. However, an enlarger should be provided as soon as possible.

If action pictures of sports are to be taken a 4x5 press camera will do practically all that a view camera will do and, with the addition of a flashgun, photographs easily can be made indoors.

Since different pupils will be working in the darkroom it is necessary to standardize on paper, film and developer—and to stick to it. A semi-matte or glossy surface should be used, but it is not necessary to ferrotype the prints. Prints on double weight paper will sell better than prints on single weight.

A developer similar to D72 may be used for all work. It is diluted 1:2 for contact prints and 1:3 for enlargements and tray development of film. Prepared developer will give the least trouble, but use of a balance to weigh out chemicals should be taught.

Preferably, only one kind of film should be used. In this way there will be no doubt as to what kind of film is in the holders at all times. A medium speed film will do most work including copying. Finally, only one type of flashbulb should be used.

Because of space, only a few pupils generally can work at one time in most school darkrooms. The teacher acting as advisor to the group must know where to fix responsibility when something is to be done. Pleasant and unpleasant tasks alike must be evenly distributed.

It is easy to see that the faculty advisor of a school camera club will have a busy and interesting time if he performs his duties well. Two terms are never the same and the students, while profiting by working as a group, will learn the fundamentals of an interesting hobby.

# DAVID JACKSONA





# NA PORTFOLIO

**N**OW ONLY 30, David Jackson already has a long background of professional work behind him. He is now staff photographer for Johnson Publications which issues *Ebony*, *Jet* and *Tan*. For them he has covered many stories, illustrated fashion and made many covers in color. Many of these pictures have subsequently been used by the State Department for their overseas publications.

Jackson's work has taken him all over the United States





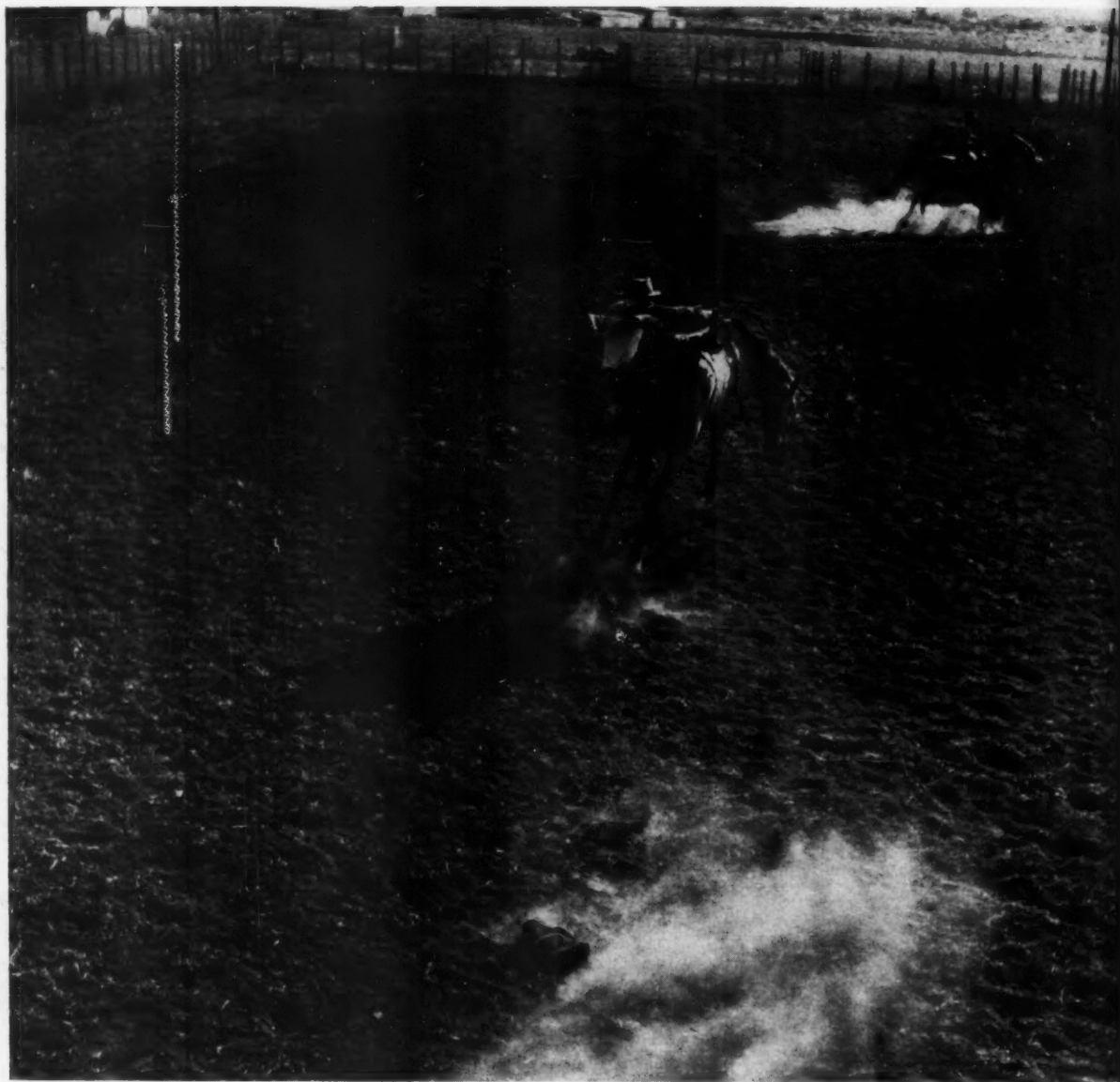
DAVID JACKSON





and to South and Central America and the West Indies. In the course of these travels, as he says, "I have been jailed, assaulted, beaten, escaped mobs and been kidnapped." Still, he shows no sign of wanting to change to a more peaceful profession.

Despite his versatility, Jackson prefers photojournalism to other types of photography. On stories he uses both Rollei-









flex and Leica for black-and-white and a 4x5 Speed Graphic for color.

The pictures on these pages indicate the reason for Jackson's success. They are not only story-telling, but each is carefully composed. He can be listed among the best photo-journalists working today.





Hans Kaden Photo

# LET'S MAKE MOVIES

by Carlyle F. Trevelyan, APSA, ACL

## BY THESE MEASURES II

Most professional movie makers wisely split up the jobs of directing the shooting and editing of the film so that two different people will handle them. The basic reason for this is that familiarity can easily cause a production defect unawares. It is quite possible that the individual who directs the actual filming might easily and unknowingly overwork pet camera angles, special effect photography, favorite scenes or stress

relatively unimportant episodes or action to the detriment of the film.

By putting the editing under another person a fresh point of view enters into the production. While the shooting and the editing directors often work together it is the latter who usually has the final say-so as to what goes in or is left out of the film.

A good filming director is known by what he puts into the shooting; a good film

editor by what he leaves out of the final film. It is true that some directors are good ones because they have a good editor behind them!

Which leads us into our problem. Too often we as individuals are the only ones concerned with our particular productions. We do all or most of the work ourselves, from the originating of the story or the idea to the final projection of the film. Yet,

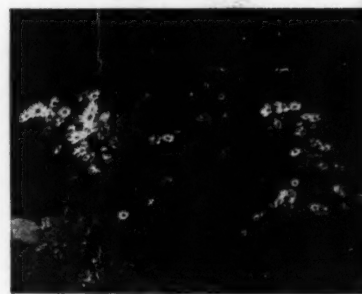


1

Many times too much is included in a movie frame. In 1 the flowers and the car compete for interest. Moving in closer as in 2 will help, but if the flowers are the chief interest in the sequence, then the framing of 3 is better. Moving in for a close-up gives more impact to a film as in 4. Sometimes an extreme close-up for an all-over pattern as in 5 will convey the thought of the sequence best of all.



2



3



if the result is to be the best we can possibly turn out, then we will have to develop and train multiple personalities in ourselves, with each one being a check on, as well as an assistant to the others. We have to disassociate ourselves from the shooting when the time comes to edit the films.

Perhaps, in the role of director or photographer we see, like and shoot a scene which looks, on rush projection, even better than was expected. But when we, as editor, get to work and find that this particular scene slows down or improperly changes the tempo or theme of the film, then we have to cut or eliminate it, regardless of what we, the photographer, feel about it. The cameraman may dare anyone to scissor out that scene—but the editor must accept that dare!

One of the production failures that can get into films during shooting is:

**Production Failure No. 2** "Scenes that do not explain, advance or build up the story or idea." Any scenes of this kind in a film hurt most because they raise a question in the mind of the audience as to just what they are about, a question as to the part such scenes play in the plot or theme as it has been developing. Whenever we give an audience a chance to react in this way, it either becomes lost or, at best, dissatisfied. Our film has failed, seemingly in part, but actually in entirety, to satisfy the two basic requirements of every film for an audience: audience appeal and audience understanding.

Sometimes we are liable to forget that our audience will see only what we were

taking at the time the camera was running. We have the advantage of having been in on the shooting; our memories and experiences can supply a reason or an excuse for an included scene that should have been cut out. It becomes necessary, then, when editing a production, unhesitatingly to remove any such scenes.

Once in a while films are required to fill up a certain projection time period. Padding is then resorted to, using added or overlong scenes, supplementary titles or some other device that will stretch the film into the necessary time. It can easily turn out, as many of us have seen in some professional productions, that what might have been a good 30-minute picture has become a mediocre or poor 60-minute film.

If we remember the fundamental jobs of all scenes in any film, eliminating those that do not do any of these jobs, our production will be "tighter," more appealing, more easily followed and much more satisfactory to an audience, with our stock as film makers rising higher.

#### **Scene Jobs In a Motion Picture**

- 1) To locate the action in the film so that the "where" is known by the audience.
- 2) To show the "what," "why" and "how" of the action.
- 3) To establish the "when" of the action.
- 4) To show the "who."
- 5) To re-orient the audience every so often in order to refresh its memories regarding the first four items.
- 6) Chronologically, to advance the story so as to keep events in proper relationship with the time element of the theme.

**Production Failure No. 3** "Too much action in any one scene." If movie frames having this defect were enlarged into still photographs they would be called "busy," this distinction coming under the head of *composition*.

Whatever name is given this failure, it is a very common one. Familiar repetitive examples are too many people in any one scene, too much of anything going on at one time, etc. Such mistakes are easily noticed though unfortunately nothing much can be done once the film has been exposed.

This particular failure can be eliminated or at least minimized at the time of shooting the film. But unless a careful watch is kept, many of the less obvious yet equally dangerous faults can creep into scenes. By way of a project to demonstrate these subtleties I selected a group of daisies for subject matter. The points noted are just as applicable to any type of subject. It is not necessary that "too much action" be confined to things that are actually moving.

In **Figure 1** it is readily seen that the objective has not been accomplished. Both the car and the group of daisies constitute "action" areas. An audience, seeing this scene on the screen would be puzzled as to where to look and what to pay attention to.

The main theme of the scene is not the car since it is in the wrong area of the scene and is being photographed from a point of view that causes some distortion in it. Then too, it is not included in its entirety, as one might suspect it should be.

Even if some member of the audience liked cars better than daisies his full at-



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Even when the flowers are the center of interest as here, sometimes a portion of another object such as the car wheel can be used to establish scale or to carry a thread of continuity forward.



6

tention would be diverted by the bright mass of flowers to his left.

In short there are two distinct action areas in this scene—the bulk and weight of the car and the brightness of the daisy group. If you cover over first one, then the other with your hand you will immediately get this reaction.

In **Figure 2** we see a scene, presumably by a director or a photographer who might have to photograph daisies but likes his car, or rather, car headlight and license plate. The same points made for **Figure 1** exist here, in addition to a third action area having been created. The space between the car and the flowers assumes an importance of its own because of its nearness and almost center placement in the

scene. This is all out of proportion to its actual value to the scene, which is nil. Cover up each of the three areas in turn. You will feel one of the two remaining areas “pull.”

**Figure 3** is basically **Figure 1** all over again. Even though the car has been eliminated the separated daisy groups and the space between them make three action areas.

An improvement can be noted in **Figure 4**, but close analysis proves this to be very slight. There are several little groupings of individual flowers that are very subtle action areas in themselves. One is toward the upper left corner and the other slightly right of center. One might say this picture could be justified on the basis of its being

somewhat of a “pattern” type, but the fact still remains, it is too “patterned.”

**Figure 5** best accomplishes the objective. There can be no doubt in the minds of the audience that this is a picture of daisies. Despite individual degree of liking for the subject, opinion has to be unanimous on this point.

While this scene could also be called a pattern it is a much more definite one and is about as far as we go into the experiment without getting too far into overmagnification such as might be desirable for a strictly research or information film rather than a general interest flower picture.

Deciding that such a scene as **Figure 5** might be overlong if entirely made from one point of view, yet wishing to add variety to the same subject (as we often should in movies), we could make a change in camera angle to produce **Figure 6**. The car has been minimized with consequent emphasis on the flowers. Some human interest has been kept, however, as is evidenced by the part of the car we do see.

Our project then has been most satisfactorily completed in only two of the six attempts. Partly acceptable in one try, it had four poor results. These figures, by the way, represent about the average ratio of Production Failure No. 3 in films having this defect.

**On the Aside** Judging by the comment received about Let's Make Movies, the idea that this department is trying to be helpful to those who want to make better movies is getting around.

We hope the idea gets around still more, for it's the correct one. It can be even more helpful when you start taking part in it—ship your movie problems in, let us know what information you want, suggest what you'd like to see. This means clubs and movie organizations as well as individuals.

One dominant theme of requests is “How do I go about making movies?” “How do I get out of the rut of screen snapshots and into the fun of making real even if small movies?” ‘Tis a big order but having prevailed on your AMERICAN PHOTOGRAPHY editor he said he will let us have some space outside that allotted to the department, every now and then. So you can look for a major article in answer to some of these questions in the very near future.

**Kodak** **Dependability is the new word in flash equipment... B-C extends range and performance.**

Positive, dependable firing of one or several flash lamps is provided by the B-C (battery condenser) unit of the Ektalux Flashholder. Power, 22½ to 45 volts, to fire lamps remains ample and constant throughout the life of the batteries. Dependability, too, is built into the rugged design of the Ektalux. This is a truly professional outfit, instantly recognized and adopted as such by those who know their flash operation. The functionally designed hand-hold has the feel of rightness; you sense this the minute you pick it up.

The basic Kodak Ektalux Flashholder operates with internally synchronized cameras; for cameras with non-synchronized shutters there's an accessory solenoid and synchro-switch outfit, at \$21.60. Matching Extension Units, \$12.40. Depending on bracket, the basic unit runs from \$29.75 to \$33.85.



**Kodak Ektalux Flashholder**

Where flash requirements are not as complex or frequent, the new Kodak Standard Flashholder at \$8.25 is a thrifty answer. The strong, smooth plastic case is shaped to fit the hand... opens up to provide easier cleaning and reveal the simple, rugged internal construction—no wires... no soldered joints. Has positive spring ejector, kink-proof permanently attached cord; unit detaches easily and quickly from bracket for off-camera lighting. May be adapted to B-C operation with Kodak B-C Flashpack (\$2.95). The Flashpack may also be used with most other flashholders taking two "C" cells.

By the way, a 45-cent investment for the simple, plastic Kodak Two-Way Flashguard will relieve you of all your worries about those once-in-a-million flash lamp blowups. And the choice of clear or diffuse lighting it gives you makes for more lighting control. Comes with Standard Flashholder.



**Kodak Standard Flashholder**

**Kodak** **The trend in picture taking... black-and-white or color... is toward use of filters for better light control.**

With rare exceptions almost any picture can be improved through the use of the proper filter... to set off the clouds, bring out the detail in foliage, improve skin tones, or to better color balance. Your Kodak dealer has a complete assortment and will be glad to help you with your choice (Series V, \$1.75 and \$2.17; Series VI, \$2.07 and \$2.59). A real buy for use with inexpensive cameras is the Kodak Cloud Filter at \$1.72.

**Kodak** **New Kodaslide Highlux Projectors give more screen brilliance, provide maximum protection to slides, allow conversion.**

Flexibility is the new word in slide projectors. Now you can start with a 300-watt power-cooled unit—or you can start with

a thrifty 200-watter, and convert it later by adding a blower case and 300-watt lamp. It's a new idea—and a help to many budgets.

In the 200-watt class is the new Kodaslide Highlux II Projector, with convection cooling for both lamp and slides.

In the 300-watt class is the Kodaslide Highlux III Projector, incorporating a powerful (but very quiet) blower in the carrying case base (see picture below).

Each Highlux Projector incorporates a brand-new, and improved, double-condenser optical system that gives you unbelievably brilliant screen images. Ask your Kodak dealer to demonstrate the difference. In both, the slides feed in from above, doing away with unintentional repeats and side-to-side jarring.

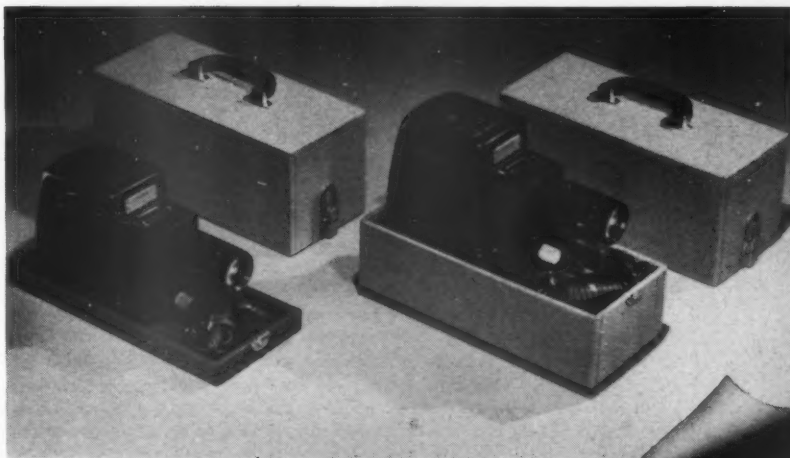
You can buy the Highlux III complete with blower case for \$56.50; the Highlux II for \$36.50. The blower case and 300-watt lamp can be added to the Highlux II at a later date for \$19.20 and \$2.59.

**Kodak** **Wintertime is darkroom time... time to display the creative skills out of which come great pictures.**

Your Kodak dealer is now featuring the latest Kodak darkroom equipment... Fluorite enlargers, new 2-Way Safelamps, enlarging lenses, masking easels, Kodacraft Roll Film Tanks, chemicals, papers... everything you will need.

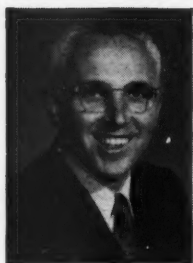
*Prices include Federal Tax and are subject to change without notice.*

**EASTMAN KODAK COMPANY**  
**Rochester 4, N. Y.**



**Kodaslide Highlux Projectors II and III**

**Kodak**



IRVING B. ELLIS  
FRPS-APSA

# Experts' Choices For Fine Prints

No. 8 in an informative series . . . a leading contest winner states his secrets and preferences

**D**R. IRVING ELLIS is an expert in a special field—the winning of photographic contest prizes. In the past twenty years or so, he has won more than seventy-five important awards. He won his first award in 1929, with a box-camera snapshot. In 1930, he took one of the top prizes in an international contest sponsored by the Eastman Kodak Company. He has won automobiles, watches, typewriters, cash—and an exceptional knowledge of the qualities a print must have in order to win.

These qualities, Dr. Ellis feels, are human interest; good lighting; and crisp, sparkling print quality. He is a life member of several camera

clubs, and a frequent salon judge—and he finds the three basic elements of picture success are just as valid in the formal salon as in the rough-and-tumble of a prize contest.

For many years, Dr. Ellis made all his salon prints on *Kodak Opal Paper*, and his contest prints on glossy *Kodabromide F*. Now, his enthusiasm goes to *Kodak Medalist Paper*. "I am very much impressed," he writes. "The first thing I noticed was *Medalist's* warmth, richness, and high speed, plus the crispness of a paper like *Kodabromide* . . . I can tell you right now *Kodak Medalist* is my No. 1 choice."



**K**ODAK does not offer *Medalist* as a "universal" paper—but it does have a unique combination of fine qualities . . . rich warm blacks, excellent printing speed, a full range of contrast grades all matched in speed, excellent choice of surfaces, excellent response to toning, and superior flexibility of contrast control by varying the ratio of exposure to development. This combination is no accident; it was evolved through long research because serious workers asked for just such a paper. Carl Mansfield's famous 88-salon "Minnow Catching" is here reproduced from a print on high-lustre *Kodak Medalist J*. Note how it incorporates Dr. Ellis' three elements: human interest, good lighting, and sparkling print quality. For exhibition, Mr. Mansfield made his salon prints of "Minnow Catching" on *Kodak Opal G*, the long-time favorite of all salon papers.

## KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper*.

For rich neutral blacks in a top-speed paper—*Kodabromide Paper*. Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper*. Three printing grades.

For widest choice of tint and surface in a paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper*. One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper G*.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special*.

For photomurals—*Kodak Mural R*.

For transilluminated prints—*Kodak Translite Paper*.

For extra-fast printing and processing—*Kodak Resisto Rapid N*. It's as fast as *Kodabromide*; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo*, *Velox*, *Resisto N*, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.





"Judy," Dr. Irving Ellis, Piedmont, California. Print on *Kodak Medalist F* (glossy, white). The original, of course, has a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed presses. For Dr. Ellis' appraisal of *Kodak Medalist Paper*, see facing page.

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

**Kodak**

# Wintertime Traveler... or Stay-At-Home

## the Cine-Kodak Royal Magazine Camera makes the season memorable



\*Kodak Cine Ektar Lenses are those which qualify—without reservation—as the finest ever made for 16mm. and 8mm. cameras. Even when wide open, they meet the highest standards of definition, edge-to-edge sharpness, and flatness of field...to give you pictures you'll always be proud to show.

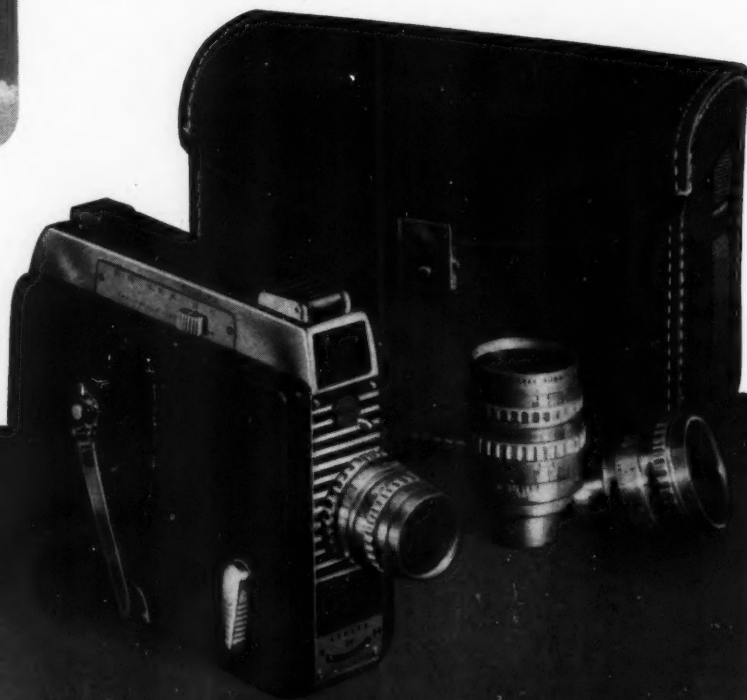
Wherever you are . . . wherever you go . . . whether the scenes you'll treasure are of a palm-fringed tropical beach, a Laurentian ski run, or the children's back-yard snowman, you'll like what you get with the Cine-Kodak Royal Magazine Camera.

Here is the personal movie camera that *does everything*. In crisp color or black-and-white, indoors or out, this superb 16mm. camera makes "big" movies at normal speed or in slow motion . . . gives you single-frame exposures for animations or time-lapse pictures . . . gets long-range shots by accessory telephoto, or focuses down for "close-ups" a mere 12 inches away. It's magazine loaded, for greatest ease and speed of use.

Take it with you . . . keep it with you. Keep your memories alive in movies. Ask your Kodak dealer for the Cine-Kodak Royal Magazine Camera, 16mm., with superb "Ektar"\*  $f/1.9$  Lens. \$176.25.

*Price includes Federal Tax and is subject to change without notice.*

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**



# Kodak

Art is made by man. No arrangement of nature, and no mechanical device can produce it. Art is emotion, something perceived by the senses without conscious use of the intellect. There are poseurs who make a cult of art and try to create the impression that it is something highbrow and on an intellectual plane above that of the average person. Nothing is further from fact.

The bohunk who smugly tells you that he doesn't know anything about art but that he knows what he likes, is really on the right track. What he means is that he does not know the technique used in producing a work of art, but that he does feel the impact when someone else has done it successfully. A person does not have to be an accomplished cook to enjoy a good meal. The only difference is that the cook knows *why* the meal is good. An artist has the same advantage over other people in appreciating art, and his senses have also been developed to keener appreciation.

All the art in photography is in the print. Except for rare accidents it has been put there deliberately and intelligently by a maker who knows and uses the tricks of the trade that evoke emotional response.

The artist of the brush sees something that stirs an emotion in him. He knows *why* it stirs that emotion so he can paint the feeling rather than make an exact transcript of the objects that produced it. He rearranges material, alters values, puts in leading lines and accents, and by other devices emphasizes the slight indications that gave him his impressions so that others with less acute sensibilities can also get them. That is art.

A photographer is seriously handicapped when trying to follow this procedure. His negative gives him an exact record of what was before him, and from this inflexible material he has to make his picture, but in making the negative a little intelligence will materially lighten subsequent labor. Remember that a negative is not an end in itself but only a means to an end which is the finished print. Nobody looks at your negatives but only at your prints.

Visualize what effect you want to produce. Select a viewpoint that will locate the center of interest at a strategic point in your composition. Leave enough room around it to give some come-and-go in shaping up your picture at your leisure afterwards. Catch any leading lines, even if very imperfect. They can be worked up later if you have something to start with. Decide what key best carries your idea. Give a minimum exposure and short development for full detail in high key if that is where your effect lies, and the reverse if the main interest is in the shadows. For a long scale, don't try to get all that the negative can yield, but only as much of it as you can transfer to paper.

There is no such thing as a "good" negative in general terms. A negative is good only for what it will do, and that demands

## POP SEZ...

Franklin I. Jordan, FPSA, FRPS



specialized treatment. It reminds me of the new rector who was being wised up on his parishioners. "Deacon Brown is an awfully good man," said his informant. "What do you mean, a *good* man?" inquired the rector. "What is he good *for*?" The same goes double for negatives.

The art work begins after the negative is made. Start by making a straight enlargement of the whole negative. Don't spare the paper. Make it as large as you conveniently can. Then go to work on it with a pair of L-shaped masks, some chalk and charcoal and a piece of kneaded rubber.

The first job is to trim away from the print as much as you can that you don't want. There will be plenty. Anything that does not boost your main idea distracts from it. The more handsome it is, the more it will distract, a law of nature that most of us have learned elsewhere. You have to be ruthless. What you trim away might have made another picture, but it is worse than useless here. The L-shaped masks are indispensable on this operation. Put them together to form a rectangle around the center of interest and narrow it down until you find the minimum amount of the available material that is actually needed to tell your story. Then hew to the line.

Never mind the shape of this rectangle. You have troubles enough without trying to fit the arbitrary drawing of a lens into the proportions of some standard size of paper. I know that artists generally paint upon canvasses of standard sizes, but they can make their drawing and composition conform to that shape. Your drawing is unalterably fixed for you by the lens and you will get best results by working in reverse and making the shape of the picture conform to the drawing. A notable feature of the work of Ortiz-Echague who ranks as one of the great pictorialists of all time is that no two of his pictures are of the same shape. Much of the force of his presentation depends upon the appropriateness of their shape to the subject matter, an aid that many pictorialists ignore completely. They make full 14x17 or 16x20 prints regardless of whether this causes painful amputations or leaves space that they cannot fill.

After cropping the print, go to work on it with the chalk and charcoal. It is an odd chance that all the tones in any photograph will best suit your purpose. The setup may look all right to the eye, but nature provides contrast of both tone and color. In monotone reproduction the color contrast is lost and tonal contrasts have to carry the

whole load. To do this, some of them must often be modified.

The center of interest generally calls for the strongest contrast of tones in a picture. Apply chalk and charcoal to the print until you get this effect. Don't try to do a finished job with this work. Just slam it on roughly to get the general idea. The kneaded rubber will take it all off and you can start again if you alter a tone too much. Consider all the tones in the picture, but don't be carried away with your pastime and overdo it. Most of the tones will be better if you leave them alone.

Here you have to do a job on distracting objects that are so placed that they cannot be trimmed off. The next best thing to removing them is to obscure them. Minimize their strength by making them either lighter or darker and removing strong contrasts so they will not be so obvious.

Then look to your accents and leading lines and see what you can do to help them. Don't think you have to make a leading line continuous. Unless it is naturally so you will only succeed in making it look artificial and then it will stand out like a sore thumb and fail in its purpose entirely. It is more subtle and quite as effective if broken, but a deft stroke sometimes where it fails to carry will frequently make a good line out of something that was naturally meaningless.

When you have done all you know how, leave the thing alone for a few days. Set it up where it will catch your eye quite often for a while and see how it wears with you. If the effect that you have produced grows on you, you are on the right track, but even so added refinements may occur to you.

When you are finally satisfied with the result, you have an exact guide to work with in making your final print. Then use some method of control by which you can make a straight photographic print with the same tones that you have produced by hand work. Very often all the changes that you want to make are so simple that all the control needed can be supplied by holding back or burning in some areas when printing, but usually more work than this is required. If the work is very extensive a new paper negative may be the easiest way out of it, but generally a little work with New Coccine and pencil on the back of the negative or on a backing piece of ground-glass will do the trick. The really important part of the work is what you have just done in determining exactly what you want to do. The rest is purely mechanical.



# NOTES AND NEWS

## Five Element Lens for Color

Designed especially for color separation and transparency work as well as black-and-white, the new *Apo Lanthar* lens, custom made by Voigtlander, is now being distributed by Willoughby's of New York. A five element lens, it features superior sharpness in the center in addition to high quality edge-to-edge sharpness. Special type glass, used in construction, makes possible a precisely balanced chromatic correction for the primary colors. These are brought into sharp focus and produce the same size image for each wavelength of light, thus eliminating distortion and insuring maximum definition and uniform quality even in unfavorable lighting conditions.

The *Apo Lanthar* f4.5 lens is currently available in a six inch (15cm) focal length to cover 4x5 in Press Compur-X synchronized shutter, at \$98.50; and in an 8 1/4 inch (21cm) focal length to cover 5x7 in compound shutter at \$169.50. For further details write to Willoughby's at 110 West 32nd St., New York 1, N.Y. Please mention AMERICAN PHOTOGRAPHY.

## Midget Panhead from Europe

The *Preston Midget Panhead*, now being imported from Europe, is sturdily constructed of aluminum and steel, measuring eight inches in length. The functioning parts of the panhead work on a rotating, barrel-shaped control. Dividing in the center, one half of this control contains the male adapter which holds the camera in place; the other half fits on the tripod. Acting as the brake and clutch, the easily gripped panhead handle controls panning and tilting without touching the camera or tripod at any time. Horizontal panning and vertical tilting of 360° are possible with use of the panhead. Price, \$2.95. For further details write the Camera Specialty Co., Inc., 50 West 29th St., New York 1, N. Y. Please mention AMERICAN PHOTOGRAPHY.

## Zeiss Issues New Price Lists

Carl Zeiss, Inc., announces the release of new, enlarged price lists for all Zeiss Ikon cameras and accessories except Contax. Available from photographic dealers or from Carl Zeiss, Inc., 485 Fifth Ave., New York 17, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

## Addition to Bertram Meters

The *Bertram Chrostar Exposure Meter*, featuring a new type sensitive photoelectric cell, is designed for use with movie and still cameras using any type film, foreign or domestic, in black-and-white and color.

Providing for ASA and Weston ratings, the meter covers a full range of exposures from 1/1600 to four minutes, and diaphragm stops from f1.5 to f22. Large figures are legible and easily read. Measuring 2 5/8 x 1, the meter weighs three ounces and is priced at \$24.95, complete with lapel chain and instructions. For information write Willoughby's, 110 West 32nd St., New York 1, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

## Pocket Viewers

Arcadia Mfg. Co. announces that two pocket viewers, the *Standard* and the *Deluxe* models, powered by standard flashlight batteries, are now on sale at photo dealers throughout the country. The *Arcadia Standard* viewer is priced at \$4.95; the *Deluxe*, \$5.95. Literature is available from Arcadia Mfg. Co., 2646 West North Ave., Chicago, Ill. Please mention AMERICAN PHOTOGRAPHY when writing.

## Lightweight Strobe

Dico Corp. announces a completely self-contained strobe flash unit which is very light in weight, low cost and highly efficient. Called the *Dico-Lite Model I*, the unit mounts in any standard flash bracket, and entirely eliminates both shoulder pack and accessory wiring. Specially designed tube, capacitor and exclusive circuit and shatterproof lens are among the features of this unit whose exposed parts are rust-proofed. Price, \$69.50. Literature is available, upon mention of AMERICAN PHOTOGRAPHY, from the Dico Corp, 624 Hanley St., Gary, Ind.

## Photographic Reference Guide

Available for amateur photographers the *Photo Fact File* is a full series of index cards compiled to include the important

photographic data on aspects of photography including portraiture, photo-floods, close-ups, film and paper data, strobe, etc. Data and charts condensed from 50 books are provided in a cross-indexed reference file for fingertip information. Containing 100 cards, the file is housed in an oak desk size box. Price, \$4.50. For further information write Steiner Associates, South Baker Bldg., Ithaca, N. Y. Please mention AMERICAN PHOTOGRAPHY.

## Hypan Cine Film for Magazines

Anso announces the availability of *Hypan* black-and-white motion picture film in 8mm and 16mm magazines. *Hypan* now has a daylight exposure index of 40; tungsten, 32. *Twin 8 Hypan* (25 foot magazines) is priced at \$3.80; *16mm Hypan* (50 foot magazines), \$5.50.

## Light Control for Stereo Viewer

The *H.&F. Variable Transformer* is an illumination control device which enables the stereo viewer to increase or decrease light intensity. By this means under- and overexposures may be compensated for in viewing simply by turning a lever on the viewer. The device will permit use of a stronger light source, a ten-volt bulb, and provides for intensity variations from 9 to 17 volts. Supplied with two cords, the outfit is priced at under \$10. For details write Haber & Fink, Inc., 12 Warren St., New York 7, N. Y. Please mention AMERICAN PHOTOGRAPHY.

## Dual-Purpose Squeegee

A double purpose squeegee-scraper should find useful application in the darkroom, especially where small negatives and prints are being processed. Providing three inches of squeegee edge in soft foam rubber, it is rugged yet gentle with delicate surfaces. In addition to the squeegee surface there is also a hard plastic edge for tougher scraping needs. An easy-to-grip handle adds to convenience. Price, 29 cents. Available from hardware, automotive, sundry and variety stores, or directly from Tweco Products Co., Wichita, Kansas.

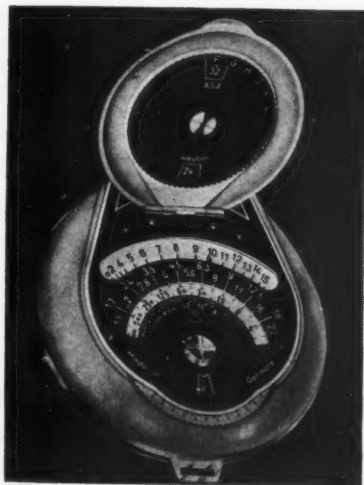




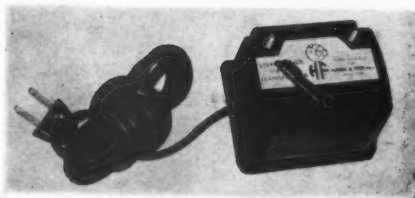
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- 1 Apo Lanthar five element lens
- 2 Bertram Chrostar Exposure Meter
- 3 Dico-Lite Model I
- 4 Haber & Fink Variable Transformer
- 5 Preston Midget Panhead
- 6 Tweco squeegee-scraper

# NOTES AND NEWS

## Economy Folding Camera

The new Ansco *Viking Readyset* folding camera will be welcomed by amateur photographers who value the simplicity of a box camera and wish the convenience and compactness of the folding camera. Ready-to-shoot when opened, *Viking Readyset* features an Agfa Isomar lens, synchroflash shutter with both instantaneous and bulb settings, two-position diaphragm control, two-position focusing control, fingertip body shutter release, swing out brackets for quick film loading, folding subject finder, spring-loaded film pressure plate. Its all-metal body is covered with waterproof black grained Robusite. Price, without case, \$19.95; Eveready case, \$4.95; flash unit, \$9.95. Available at photographic dealers.

## Long Distance Lenses

The complete line of Astro, Berlin long distance lenses will now be distributed throughout the United States, it has just been announced. Available in focal lengths up to 40 inches, and supplied in mounts to fit practically any 35mm and  $2\frac{1}{4} \times 2\frac{1}{4}$  single lens reflex cameras, these lenses yield an upright, non-reversed image. The new lenses are also available in mounts to fit many 16- and 35mm motion picture cameras, and dual mounts are supplied so that the lenses may be used interchangeably on still or motion picture cameras. Currently available are the following: Astro Pantacher (super speed, long focus) five and six inch, f2.3; six inch f1.8 Astro Fernbildlin-sen (telephoto) f5 with focal lengths of 12 to 32 inches; f6.3 for the 40 inch lens. Prices range from \$195 to \$1250. An informative brochure and additional information are available, upon mention of AMERICAN PHOTOGRAPHY, from the Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y.

## Dimensional Viewer

The *Caspeco 35mm Dimensional Viewer* is an all-cast aluminum viewer finished in Hammertone gray and silver. It is designed for 2x2 and 35mm Kodachrome or Ansco

color transparencies and has a fine viewing screen which renders brilliant reproductions of color film mounted in cardboard, glass or metal mounts. Its lens is highly polished and corrected. Weighing only eight ounces the viewer is claimed to be unusually rigid. Price, \$2.95. For additional information, write the Camera Speciality Co., Inc., 50 West 29th St., New York 1, N. Y. Please mention AMERICAN PHOTOGRAPHY when writing.

## Editor Handles 2000 Feet of Film

The Baia manufacturer has announced a new editor, the *Baia "2000,"* for 16mm film. This new piece of editing equipment has a 2000 foot capacity, touch shift, dual speed rewinds and gentle but positive brake control.

Also available in this line is the *Baia "800"* for either 8mm or 16mm. This editor has a film footage capacity up to 800 feet. For additional information write the Baia Motion Picture Engineering Co., 120 Victor Ave., Detroit 3, Mich. Please mention AMERICAN PHOTOGRAPHY when writing.

## Telephoto for Argus C3

The new *Argus C3 Telephoto Lens* now enables C3 owners to get ringside views when it is difficult to move in on a subject. The lens is a color corrected, four element 100mm f4.5 lens, with helical focusing, automatically coupled rangefinder. It is easily interchangeable with a standard lens, and is equally adaptable to color and black-and-white. Price, including federal tax, \$69.50; leather carrying case, \$4.95. Please mention AMERICAN PHOTOGRAPHY when making inquiries to Argus Cameras, Inc., Ann Arbor, Mich.

## Machine Makes Dry Photo Copies

Eliminating the necessity for a separate printer, *Exact-Photo-Copy* is a dry processing motor driven continuous printer and processing unit that copies anything typed, written, printed or drawn. Operation is very simple, even for making duplex copies for two-sided material. For further data

write General Photo Products Co., Inc., General Photo Bldg., Chatham, N. J. Please mention AMERICAN PHOTOGRAPHY.

## Precision Rangefinder

Designed for all cameras and fitting the standard accessory shoe, the *Pollux Rangefinder*, now being imported from Germany, has a large, distinct super-imposed image which is claimed to assure reliable measurement from two feet to 50 feet and infinity. An adjusting screw in the center of the rangefinder's scale provides for fine adjustment when the instrument varies in extreme temperature changes. Covered with genuine leather, the *Pollux Rangefinder* is priced at \$4.25; leather case, 75 cents. For additional details, write the Interstate Photo Supply Corp., 28 West 22nd St., New York 10, N. Y. Mention AMERICAN PHOTOGRAPHY.

## A Japanese Miniature

*Gemflex* is a twin-lens camera manufactured in Japan, which is pocket size and made of shatter-proof die cast duraluminum covered with black grained leatherette, trimmed in chrome plate. The camera features a Gem Anastigmat f3.5 lens with 25mm focal length; swallow shutter with a speed range of 1/25, 1/50 and 1/100 plus bulb; tripod socket, strap mounts and eveready leather carrying case. *Gemflex* takes 14mm film and, because it has a fixed focus, there is no need to adjust for focal distance. Price, \$24.95. For further information, write Schmidt & Co., 136 Liberty St., New York 6, N. Y. Please mention AMERICAN PHOTOGRAPHY.

## Gadget Bag Has Stay-Open Top

The Hinson *Gadget Bag 2604 T*, available in a choice of burgundy, russet or saddle colors, have expandable side pockets and stiffening in the back. Made of scuff, water- and dirt-proof Hinson vinyl, the bags are equipped with a catch lock plus key. Price, approximately \$11.95. Further information may be obtained upon mention of AMERICAN PHOTOGRAPHY from the Hinson Manufacturing Co., Waterloo, Iowa.



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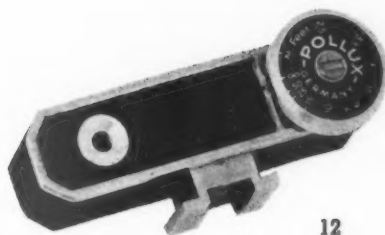
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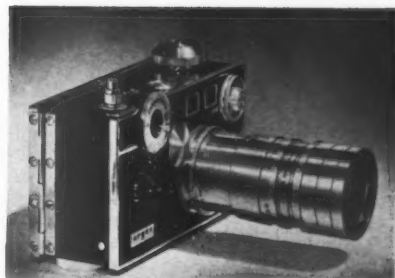
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# FOR MEMBERS ONLY

by Victor H. Scales, Hon. PSA

**FOR MEMBERS ONLY** is dedicated to the news, views and activities of photographic organizations, with special emphasis upon camera clubs and their operational problems.

Photographic organizations are requested to direct their bulletins regularly to: **FOR MEMBERS ONLY, AMERICAN PHOTOGRAPHY, 553 Avenue of the Americas, New York 11, N. Y.**

## CAMERA CLUBS MIGHT MAKE NEW RESOLUTIONS TOO!

Here's a brand new year, 1953, coming in. Time for New Year's resolutions. No unrelated subject, since camera clubs can make New Year's resolutions too. Make them, and *keep* them, if the club officers are on the job.

January marks the middle of the club season, and affords a good time to inventory club progress and prosperity. Organizations are easy prey to the fatal habit of becoming complacent. Just when things clubwise are going smoothly is the time to look ahead, see where improvements can be made, prepare plans for greater success.

Major job of club officers is to keep the members on their toes, photographically speaking. Once members become too com-

fortable and satisfied, they cease making progress.

One of the interesting features of photography is the virtually endless variety of possibilities and of opportunities it offers. Club members can be induced to dabble in all forms and phases of photography. They should be put in the mood to try anything once. There are something like 30 major divisions of photographic effort. If the club tries a different one each month, it will have its program prepared for nearly three years ahead!

Camera club New Year's resolutions could start with a pledge to become bigger, better and busier. Good second resolution is to raise to a higher level the *average* ability of club members. Not only to develop a few experts, but these plus many *good* photographers. There might be a resolution to put spice and variety into club programs, getting club and members alike out of their ruts.

Finally, it's a good resolution to get everything in and about the club shipshape and in working order for the new year. That means completing unfinished business, closing out the unsatisfactory, wiping the slate clean, and making a new start.

Happy New Year!

## MONTHLY PROJECT READY FOR ALL CLUBS

Any camera club wondering how to develop an interesting project can find its program made to order in the little brochure, *Pictures*, available at camera stores. If the item, which is gratis, is out of stock club officers can obtain a supply from *Pictures*, 343 State St., Rochester 4, N. Y.

Every month this folder suggests what is, in effect, a camera club project—a contest in making pictures of one subject. The subject is tangible, but it can mean different ideas to different club members, a situation productive of highly individualistic pictures.

The *Pictures* editor shares \$225 monthly with 14 photographers whose work rings

the bell. Individual contestants may send in as many prints as they like—just ordinary unmounted prints, no larger than 5x7!

Point is that this contest has many possibilities for camera clubs. If the club has real photographic ability, it can improve its treasury quite handsomely! Members can send small, unmounted prints to Rochester—and win prizes. Then, they can make larger, mounted prints for the club's own monthly contest—and win club honors.

This is a fair contest. The maker retains negatives, until they are wanted. And they aren't wanted until the prints are accepted as prize-winners.

So far as the club's part of the contest is concerned, competition based upon a single subject is highly productive. The subject is simple and available to all. Prints are the result of individual ability. The club member can make as much or little of the picture as he or she desires. Judging is constructive because those who lose can see for themselves where their pictures were lacking. Same-subject contests tend to eliminate unfairness occasioned by travel, special privilege or other advantages.

No club need fear that pictures of the same subject will make for monotony. They will be different—as different as the personalities of the makers. A few months of this kind of a contest will actually promote individuality in photography. Members will be really looking at, and thinking about, a subject before they start shooting.

## JACKSON PARKERS OPERATE SHOOTINGEST CLUB!

Undoubtedly the shootingest camera club in the whole USA is comprised of the Jackson Parkers of Chicago! Last season alone approximately 20 members made 948 prints for the "Chicagoland-in-Pictures" project. Of these, 674 were accepted. If the mathematics be correct, club members averaged 47.5 pictures each, with an average acceptance of 33.7 prints.

This club's productiveness is enduring. Jackson Park CC was runner-up for most

## New Year's Resolution for Camera Clubs

We resolve that, during all of 1953, we will see to it that the Club Secretary, Publicity Chairman, President, or other officer adds the following address to the club bulletin mailing list:

**FOR MEMBERS ONLY**  
**American PHOTOGRAPHY**  
**553 AVENUE OF THE AMERICAS**  
**NEW YORK 11, N. Y.**



prints-entered in the "Chicagoland" contest of 1949-50. The club was top trophy winner in 1950-51 and again in 1951-52. In order to show other clubs how to become photographically productive the Chicago Area Camera Clubs Association which, with the Chicago Historical Society sponsors the project, has appointed as its project chairman for 1952-53 none other than Jackson Park CC's own project chairman, Sherwin Murphy, of 4730 Woodlawn Ave., Chicago 15, Ill. Arthur M. Weiland takes over for the club.

### Organized Project

Both the project and the Jackson Parkers are somewhat breath-taking. Purpose of the project is to produce and to preserve photographs of potential historical value 25, 50 or more years hence. The pictures are documentary and factual, but must be of top pictorial quality. Subjects include almost anything and everything of human interest in "Chicagoland," meaning the city of Chicago and environs. Both interior and exterior shots are made to show how contemporary Chicagoans live, work, play and use their churches, schools, museums, hotels, stores, hospitals, race tracks, stadiums, bridges, beaches, parks, railroads, airports, parades, expositions, streets and homes.

Trial prints, 5x7 in size, are submitted for advance judgments in November, February and April of each year. Accepted prints are completed as 8x10 glossies. They are displayed in public exhibitions and made available for publication, with the photographers getting due credit.

The photographers get more than credit, however. Acceptance of five (5) pictures brings a society "Certificate of Recognition." Acceptance of 25 prints yields a medal. Acceptance of 75 prints rates an engraved plaque and a year's membership in the society. Special awards go to productive camera clubs.

Here's how the Jackson Parkers set about winning: They select a project chairman who is interested alike in civic history and in documentary pictorialism. The chairman "sells" the project in a talk at every club meeting. Also, he rides herd on the members, keeping at them until they enter batches of prints. He suggests subject, organizes field trips, generally coaxes and coaches the members into production. The chairman is aided and abetted by the club bulletin. Members who miss meetings are reminded and admonished by postal card.

The monthly talks stress loyalty to the club, the benefits of making pictures and opportunities for producing prize-winning shots. However, club experience indicates that member productiveness is directly proportional to the project chairman's interest, enthusiasm, persistence and hard work.

### CAMERA CLUB MEMBERS MIGHT TRY SOME OBJECTIVITY!

Recent flurry of anti-pictorialism, revealing the utter folly of using words to describe pictures which can tell their own story so much better, had the helpful effect of uncovering some shortcomings in camera club life.

It becomes apparent that pictorialism, as competitively practiced in many camera clubs, can tend to discourage artistic research, pioneering and the development of individual talents. This is not necessarily the fault of pictorialism, but rather the natural outcome of a situation wherein camera club members have been striving more to win contests and to influence judges than to make the pictures of which they are, or can become, capable.

### Encourage Pioneering

Few, if any, clubs have been doing much, if anything, to encourage members to probe photography's esthetic possibilities. There is nothing to prevent camera club members from making any kind of photograph which suits their fancy. Such pictures can be subjective, objective, abstract, composite or anything the makers desire. The pictures can be ugly, disconcerting, puzzling or otherwise. All anybody asks of the photographers is that they have some plausible and artistic reasons for doing what they do. And can give courteous, understandable explanations of their pictures to those sufficiently interested to seek to understand.

These pioneers may have no easy time of it. As Emerson said: "For nonconformity the world whips you with its displeasure." However, if the pioneering, experimenting researching amateurs are trying to please themselves rather than the world, they won't be annoyed. Indeed, they may lose a few contests, medals, cups or ribbons, but they will gain in photographic knowledge.

### Possible Programs

It might be a good idea if part of the camera club program could be devoted to the production of abstract photographs. It is unnecessary to be eternally realistic. If the abstracts reveal artistic qualities and produce in viewers an emotional response other than a desire to commit mayhem, they can be acceptable.

Such pictures may represent no great progress. The Victorian age was noted for making things look like what they were not. Lamps disguised as statues. Sofas with the trappings of thrones. Family parlors resembling somebody's garbled idea of a harem. Houses with the attributes of castles and palaces, chateaus and chalets.

However, viewers might find, in the non-objective photographs, something about the world they hadn't noticed before. Basic idea appears to be for the photographer to portray the things of this world as he sees them. In other words, he is creating with his camera no authentic or glorified record, but a personal impression or interpretation. For instance, he may see an automobile not as a vehicle, but as a pleasing arrangement of geometric forms in depth.

If the photographer is truly artistic, he will see things artistically, if strangely. On the other hand, if his eye be jaundiced, the results are likely to border upon the macabre.

### Acceptable Pictures

Photographers and camera clubs alike could keep their eyes on the target of producing pictures which are artistically acceptable rather than merely different. A rose, photographed objectively, still can reveal beauty. And the photograph can disclose facets of the rose, and of rose beauty, the world had overlooked. Thus something new is contributed to art, photography, roses, and understanding. Which should prove, even to the anti-pictorialists, that different photographs, to be good, must be something more than different. And must be made with the brain and eyes rather than the mouth!

### NEIGHBORING CLUBS SWAP PRINTS AND COMMENTS

Feeling of discouragement which frequently affects isolated camera clubs can be overcome by organizing a print or slide exchange circuit with neighboring clubs. If other clubs can be reached by mail, express or dog sled, a circuit is a possibility. It provides every participating club with a monthly program feature.

Pioneering in this field is the Royal Oak, Mich., CC, which each year conducts a print circuit with eight other clubs. Each club prepares 15 prints on 16x20 mounts and sends them to a designated club. Each club receives a set of 15 prints in return. The clubs exhibit the guest prints, judge them, comment on them and send them to the next club—all within one month. Each picture shows, on the back of the mount, title, name and address of maker, plus technical data, such as camera, lens, filter, film, paper, developer, and toner.

The first of each month becomes a big day for the project chairman of each club. On that first day of the month, the prints must be shipped. Any delay by any club occasions confusion and disappointment.

George Ellsworth, Royal Oak's corresponding secretary, usually starts the circuit by writing the officers of eight clubs within a 100-mile radius. The circuit com-

prises nine clubs which meet nine months of the year. Letters of acceptance bring operating instructions. With nine clubs set to go, the circuit is ready—just in advance of the opening of the club's meeting season.

The monthly exchanges are found to be highly instructive, productive of new and refreshing points of view and of continuing interest. They are particularly encouraging because the pictures are made, not by some distant, unknown expert possessed of photographic magic, but by members of nearby camera clubs. Thus the monkey-see, monkey-do psychology works its salutary effects. The circuit develops club responsibility and loyalty. Also it induces club members to produce more and better pictures.

Participating Michigan clubs in the current circuit are, in addition to Royal Oak: Bloomfield Hills, Flint, Saginaw, Bay City, Alma, Rochester, Midland and Waterford Photo Guild.

### CLUB MAINTAINS VISUAL RECORD OF GROWTH

Constructive project which other camera clubs might emulate with benefit has been carried on by the Yonkers (NY) CC since its organization in 1948. The club maintains an interesting visual record of its growth and activities, filling looseleaf albums with newspaper and magazine clippings mentioning club or members and with photographs of club activities made by various members.

Since the Yonkers group is both competitive and active, many of the clippings record honors won and reveal prize-winning photographs made by members and appearing in various publications. Pictures show club members at the New York Photography Show, riding the funicular at Mt. Beacon, participating in the club's first dinner dance, operating cameras at studio nights and interesting scenes from other club affairs.

Customarily camera clubs and members overlook the rapidity with which the years pass and changes occur. Perhaps it is something of a chore, even for club members with an affection for bookkeeping, to maintain such a record. Yet this is an invaluable, irreplaceable story of the progress and growth of the club, enjoyably reminiscent of good times and nice people.

Major problem for clubs undertaking such a project is to create a committee, or to find a member, to do the work well, faithfully and persistently. Members should contribute both photographs and clippings

to the project, but some loyal soul with a passion for detail and a recognition of the importance of history, faithfully must maintain the record.

### HAWAIIAN ISLANDS COUNCIL PHOTOGRAPHS VOLCANO

Hopeful sign of the times is that photographic organizations, in holding annual conventions, provide time for the delegates to make photographs. Camera club and council officers and delegates to conventions long have been photographic frustrates because continuing business meetings prevented them from shooting the local scene. It seems only fair that amateurs who sacrifice their hobby time for the benefit of their fellows should get a photographic break once in a while!

Good example of the new and better way of doing things is the recent Sixth Annual Territorial Convention of the Camera Club Council of Hawaii. The delegates, meeting in Honolulu, were taken on shooting expeditions to Diamond Head, the famous extinct volcano crater which has been a Coast Artillery Fort, now is a National Guard pistol range, and ordinarily is "kaput" or forbidden, to citizens. Although the crater is surrounded by Honolulu, few resident photographers and fewer still of the visitors from the islands ever had seen the inside before.

Other shooting expeditions included a visit to Pearl Harbor, also closed to civilians; to the photographic laboratories of the Tripler Army Hospital; to the "Hawaii Calls" radio broadcast; and to the sailing of the luxury liner, "Lurline."

The convention completed its business, too. T. S. Shinn, former head of the Maui Chamber of Commerce, was elected president. Joe Konno was elected secretary and A. K. Jim treasurer. Vice-presidents were elected from each of the islands: Otto W. Hasse, Maui; Tom Bakken, Oahu; Charles Kilau, Kauai; and R. T. Kanemori, Hawaii. Three Council past-presidents—Miss Statira Martin, A. K. Jim, and Jack C. Wada—were elected to membership in the exclusive past-presidential "Kibitzers' Club." Earlier members were Urban M. Allen, the Council's first president, and Fred K. Ishibashi.

Climax of the convention was the presentation to Mr. Konno, first president of the Kahului CC on Maui Island, of the Bert Tarleton Memorial Print and Slide Competition awards. Mr. Konno made something of a sweep in the contest, win-

ning first prizes for slides and prints, plus several awards. The contest is a memorial to the late Bert Tarleton, Hawaii's "Grand Old Man of Photography," who died three years ago and who was instrumental in founding the Kahului club.

The Council's 1953 convention will be held on Maui. Mainland camera club officers who would like to see Hawaii through groundglass or finder might just possibly wangle an invitation by writing Past President Allen at the "Star-Bulletin," Honolulu, T. H.

### CLUB ACTIVITIES

• Science Museum Photographic Club of Buffalo, N. Y., holds each year a "What's It?" contest. Members enter prints of common subjects photographed in such manner as to make recognition difficult. As the prints are displayed, members attempt to identify them. The three prints which fail of identification, or are identified the least number of times, bring prizes to their makers.

• *Good Idea:* Members of the Oklahoma CC, of Oklahoma City, Okla., contribute their best photographic efforts to a "print pool." From this supply the club's Contest Committee obtains fine-quality pictures for the PSA and other inter-club competitions. Also, the pool provides a constantly available supply of prints for all club purposes.

• Portraiture program, worked out by the Memphis, Tenn., CC, incorporates demonstrations of posing and lighting by an experienced portraitist, and the supplying of models by club members. After witnessing the demonstration members pose, light and photograph their own models. Model-hunting and model-swapping are interesting activities, and wives, daughters and girlfriends are in large demand.

• Holding its annual picnic last summer at Blair Park, National Photographic Society, of Washington, D. C., devoted the evening hours to dining and to viewing motion pictures.

• *Good Idea:* The Fort Dearbornite, bi-monthly publication of the Fort Dearborn-Chicago CC, features an "Inquiring Reporter," who asks pertinent questions of club members and publishes the answers. Five members, asked recently whether they preferred one or three judges for the monthly print competition, came just about as close to agreeing as three judges!

## PHOTOGRAPHY ON EXHIBITION

A NUMBER OF MUSEUMS and other institutions have recently hung photographic exhibits. At the Museum of the City of New York a reconstructed shopping street of a century ago includes a complete daguerreotype gallery among its sights. The Brooklyn Museum has hung the work of three photographers, Gita Lenz, John Reed and Donald Normark and in Dayton, Ohio, The Art Institute honored Jane Reece, a pioneer photographer of that city.

In Philadelphia, the American Museum of Photography in collaboration with the Photographic Society of Philadelphia staged an exhibit to commemorate the 90th anniversary of that society. In addition to these, Pavelle Laboratories of New York has hung a one-man show of the work of Sam Falk, part of a continuing series in their offices.

The exhibit at the Museum of the City of New York will continue through March 1953 giving opportunity for many residents and visitors to view the re-created Street.

In the rooms of "Lawrence's Daguerreian Gallery" are posed the figures of a bride and groom about to have their wedding pictures made. There is an authentic wooden camera of the period as well as the firm head-clamps used during the long exposures.

Another room contains original dark-room essentials of a hundred years ago, including a fuming box in which the plates were coated, plate boxes, chemicals and finished daguerreotypes. This equipment, like the camera, are on loan from the George Eastman House.

T. Anthony Caruso at the Brooklyn Museum has hung a show called "The Third Eye," and containing the work of three photographers who, though their styles are very different, still have much in common. Gita Lenz is fascinated by the shapes of things created by man, particularly those which have been discarded. In her work there is evident a strong sense of design and of light patterns.

Donald Normark's strongest work is natural scenes, especially one effective series of strange shapes of rock formations in a stream.

On the other hand, John Reed has recently been preoccupied with the strange surface patterns of such subjects as crumbling walls and long-neglected windows.

In Philadelphia, America's oldest camera club is the theme of their present exhibit. It covers a span which extends back almost to the period shown at the Museum of the City of New York. There will be many pictures on display including 20 from the collection of the Pennsylvania Academy of Fine Arts representing entries in the salon of 1898, the first ever held under the auspices of an art museum of national importance.

In addition to equipment and many pictures from the files of the Society, much supplementary material has been arranged from the resources of the American Museum of Photography which is under the direction of Louis Walton Sipley.

## Here's Good News

Do you want to get the most out of your electronic flash equipment?

Would you like to know how to boost the speed of color film by over a full lens stop?

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Carey Carpenter, *The Bayou*

# MONTHLY PRINT COMPETITION



Ilene Carpenter, *Blowing Bubbles*

## THE BATON ROUGE CAMERA CLUB

CREATIVE PHOTOGRAPHS should suggest rather than show and stir emotions rather than merely record. These currently-acceptable approaches to camera art well are illustrated by the work of the Baton Rouge, La., Camera Club. *Strange Effigy*, by Medalist Robert E. Chappell, might have been far less effective as just a razor-sharp study of driftwood. Of the same pattern of suggestion are *The Bayou*, by Carey Carpenter and *Reverie*, by James W. Goodman.

Proving that photographs can be both creative and intelligible, and that it is unnecessary to puzzle the viewer to impress him, are the stories without words told by Mrs. Ilene Carpenter in *Blowing Bubbles*, by John Hendricks in *From the Garden* and by Gloria Brown in *Over the Bridge*.



Gloria Brown, *Over the Bridge*



James W. Goodman, *Reverie*



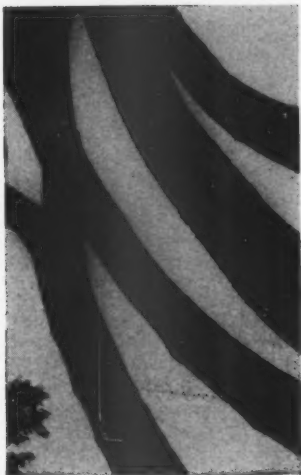
John Hendricks, *From the Garden*



Robert E. Chappell, *Strange Effigy*

MEDALIST

# 5 weeks



Richard Janson

# with a camera

By Walter Rosenblum

Walter Rosenblum is no stranger to the readers of *AMERICAN PHOTOGRAPHY*. His article, "What Is Modern Photography?" in the March, 1951 issue attracted a great deal of favorable reader response and in a later issue Jerry Liebling reported on his work and methods. This summer, between terms at Brooklyn College where he teaches he went to Connecticut to instruct in photography for a five-week session. The students were art majors from many states who had never handled a camera (except for casual snapshots). Here is the story of the summer's activity.



Louis Cheney



James Dukas

THE INVITATION asking me to join the faculty of the Yale-Norfolk Summer Art School presented a very challenging problem. The students who were to attend were all artists. They were interested, primarily, in instruction in their own field, and to satisfy that need there were classes planned in painting, graphics and design. That their horizon was being broadened to include photography was due to the imaginative insight of the directors of the Ellen Battell Stoeckel Trust fund who sponsored the school. To teach photography to this group in a session lasting only five weeks seemed a difficult task.

The challenge presented by the invitation had exciting overtones. This year the Yale-Norfolk School was conducting a unique experiment in art education. Ordinarily regular tuition fees were charged. This year, 25 students were picked from major schools all over the country as far west as Iowa, and provided with room, board and tuition scholar-



ships. The working conditions were ideal. For one of those rare moments, the student could forget his economic problems in order to concentrate all of his energies on artistic production.

Added to the course of instruction was a cultural program planned for the evening hours including motion pictures of special importance to art students, lectures by Josef Albers, Karl Knaths, Louis Kahn and John Cage, modern dance classes led by Merle Marsicano and student symposia. Raymond Dowden of Cooper Union Art School who directed the summer session, had prepared a five week program with the aim of providing the group with a rich and memorable experience.

In planning the work in photography, I realized that a group so intent on painting, would have to be convinced that photography had something to offer them as artists. My first lecture was planned to help them understand the tremendous impact of photography on all of contemporary life.

*"Think of photography in this sense," I said. "While thousands of people visit the art galleries of New York's 57th St., more than 20,000,000 people see each week's issue of Life. Add the circulation of the other picture magazines to this total and the number becomes even more staggering. The mass impact of photography only begins with photojournalism. Imagine the influence exerted upon our cultural mores by the motion picture and by television whose base is the photographic image. Would Louis Daguerre in 1839 have*

Harvey Levitt



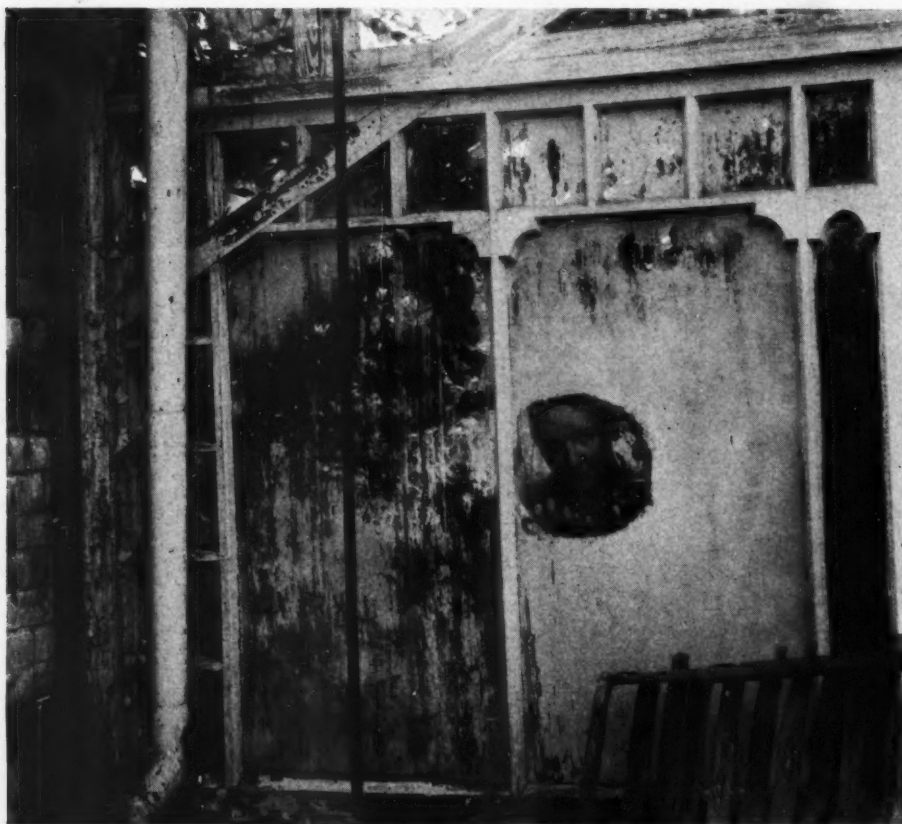
Louis Cheney



#### 5 WEEKS WITH A CAMERA

*dreamed of that luminescent 20-inch screen which affects the life of every man, woman and child who comes near it? With all of these images constantly battering away at our consciousness, there exists the erroneous impression that we can understand a photograph simply by looking at it. While a certain amount of sophistication, of an educational background is considered necessary to look at a painting, this is thought to be untrue of photography. The next five weeks will be devoted to disproving this thesis.*

*Most people think of the camera as a little black box whose tyrannical eye prevents its user from exercising any real creativity.*



Art Anderson

*And yet how many of these detractors know anything about David Octavius Hill, Matthew Brady, Alfred Stieglitz or Paul Strand, the equivalents in photography of the most celebrated artists that the world has produced. Photography has a glorious tradition and to acquaint yourself with it will be an enriching experience."*

Two days later when the group arrived for their first day of formal instruction, I explained that my function as an instructor was not to turn them into photographers. I would not try to lure them away from their chosen medium. I could, if they were interested, give them the basic tools necessary for a sound, craftsmanlike approach to this new medium. We would do this by plunging immediately into the techniques of exposure, development and printing. The problems that arose in the course of this work would not be solved on any theoretical level, but on the basis of specific needs arising out of actual work situations.

As I spoke the group kept eyeing a 4x5 view camera that was resting on the table. I explained that three of these cameras were available for



Jay H. Maisel



Donald Halton

## 5 WEEKS WITH A CAMERA

their use. Since the human eye and the camera eye are not identical, the ground glass of this camera would help them to realize this distinction. It would also reveal the complete image exactly as it was going to appear on the negative. Here was a lens that provided a really sharp image, and a negative size that gave a full scale of gradation. For once the student was not going to be at the mercy of a cheap box camera.

In order to make myself as available as possible for technical consultation, I hit upon the idea of taking the group to an old abandoned greenhouse which was on the grounds. This area was to provide some of the most exciting material for them. Since they were confined to a small area, the students had to make their seeing as specific as possible. The competition within the group which came from working together in such close quarters was very healthy. There was a constant effort to discover who could see the most. Of course, for some the rush to get something down on film was so overpowering that anything and everything was photographed. Textures, forms and shapes that were the identifying characteristics of specific objects in nature were seen in vague and general terms. The result of these efforts were photographs that lacked

Jay H. Maisel







William Stark

specificity and were barren of emotional content. There were other students, of course, who showed an immediate, and to me, quite startling perception. There was no hesitancy, no fumbling, but an amazing kind of aptitude that is very rare among beginning students. Even when identical subject matter was chosen by this second group, the visual viewpoint was so varied that each photographer provided the observer with a new experience.

If any of the students came to me for advice as to what to photograph, I always evaded his question. I tried to explain that everything is photographable as long as the photographer is emotionally motivated. The reason for being of any particular exposure had to come out of that student's own need to photograph. He had to know why, in very specific terms, he was taking each picture that he made. What meaning did it

## 5 WEEKS WITH A CAMERA

have for him? What was the communication he was trying to effect? I always refused to accept the words "I like it," unless the student was able to say *why* he liked it.

This effort, to make each creative act a conscious one, is for me a very important part of the learning process. So much of present art education is aimed at freeing the student's unconscious, that his conscious mental processes tend to become useless. Man, whose complex ability to reason is the result of aeons of progress, is returned by this theory to his former state of cave existence, a regression I am not interested in supporting.

As soon as photographs began to come out of the darkroom, we placed them on exhibition in the upstairs gallery. For one thing, the students who began to work in a more individual fashion (the camera equipment and the darkrooms were being used constantly) could keep track of each other's work. And also it helped each one realize the extent of the creative endeavor that was involved. The earlier feeling as to the "tyranny of the little black box" was now a thing of the past. One could sense the feeling of pride that existed because of this newly mastered skill.

It was at this time that I called a short halt in the work of the students. The group was now ready for their introduction to the work of some of the great photographers of the past. The photographs and books which I had specially prepared for this occasion helped trace the development of photography through the work of David Octavius Hill, Matthew Brady, Eugene Atget, Lewis Hine, Alfred Stieglitz, Paul Strand, Edward Weston, Walker Evans, Helen Levitt, Henri Cartier-Bresson and W. Eugene Smith. The impact of this work was immeasurable. Here were the photographic equivalents of Rembrandt, Van Gogh and Picasso. These photographers had used the tools peculiar to their craft to make deep and heartfelt comments about the nature of the world they lived in. It was gratifying to see how sensitively the students appreciated this work.

Added to this was the weekly motion picture program. Flaherty's "Nanook of the North," Rene Clair's "The Italian Straw Hat," Chaplin's "Easy Street" and "The Cure," "The Cabinet of Dr. Caligari," and many art films were shown. Each was introduced by a member of the faculty who discussed their particular historical and artistic importance. The weekly student discussion groups were also stimulating. Every conceivable art matter; form and content, realism, abstract and nonobjective painting were discussed. There was no shortage of intellectual stimulation at the Yale-Norfolk Art School.

The exhibition of the work in graphics, painting, design and photography which took place at the end of five weeks was gratifying both for the students and the instructors. In photography, it was a measure of the skills gained. It was a tribute to the work of a group of students who by dint of real application accomplished in five weeks what ordinarily would take a good deal longer. For the trustees of the Stoeckel fund, it revealed how much could be accomplished by a group of earnest students with the security of a place to sleep, food to eat and the friendship of an instructor were provided for them. For myself, the stimulation of working with such students, the satisfaction of helping them master a new skill or to become a little more perceptive to some aspect of their environment was reward enough.



Richard Janson



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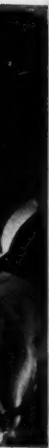
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